

Every Thursday • Issue #24 • March 14 - March 20, 1996

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FREE

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ESCAPE FROM BONNYVILLE

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THE SAP OF SUB POP
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2. (Of the heart) to pulsate rhythmically. 3. (adj.) Literary, a state of mind, to be so beaten down by life, one is open to any experience, no matter how bizarre.
4. (v.) To win. 5. (n.) The vibrating rhythmic base of dance music, first employed by primitives, now enjoyed by modern primitives. Uh huh uh huh uh huh.

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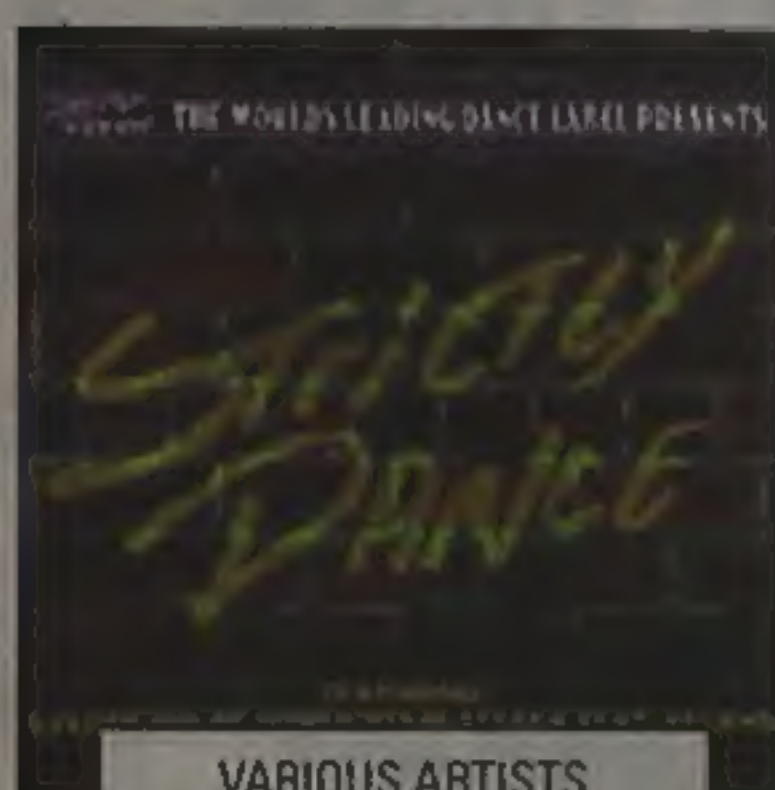
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Vue is on the Web!
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Class struggle is alive and well

BY JONATHAN MURPHY

Whole cable networks and a good chunk of the mainstream media are devoted to blow-by-blow accounts of the stock markets' trials and tribulations.

Most of us just gaze glassy-eyed at the dizzying array of graphs depicting highs, lows, closes, ups and downs flashes across the TV screen. Rarely does anyone try to explain what they mean, but we are somehow vaguely aware these numbers are very important, a gigantic daily account of civilization's worth.

Something terrible must have happened on Mar. 8. Both American and Canadian stock exchanges went through the floor. The Dow Jones index, which reflects

the value of North America's biggest companies, fell by three per cent. The Toronto Stock exchange dropped nearly two per cent.

American and Canadian government bonds were hit just as badly. My \$10,000 retirement nest egg, wrapped up in Ontario bonds, was worth \$300 less at the end of the day.

The bad news? Not, as you might think, signs the economy is stagnating or fears of war. Even the Buchanan-for-president nightmare is receding.

The great tragedy was an unexpectedly strong American employment report for February. Around 700,000 more Americans were working last month, more than twice the increase analysts had expected. Ever the laggards in Cana-

da - our employment figures jumped only by 44,000, which accounts for the comparatively less frantic sell-off north of the border.

Now wait a minute. Isn't there something wrong about this picture? There's lots of work around, so people have more money in their pockets and they're more likely to be optimistic about the future. That should translate into more spending, which in turn makes for more production and, you'd think, higher profits and more valuable shares.

The fact the exact opposite occurred suggests maybe stock markets aren't quite the accurate, objective measure of economic strength they're cracked up to be. If you think about it, unless Canada unexpectedly annexed Min-

nesota, how could the value of the American economy really fall by three per cent in one day?

The volatility of stock markets is a reflection not of any objective measure, but rather of the psyche of the people who own and control stocks and bonds. And it seems that good news for us working stiffs is bad news for them.

That kinda gives the lie to the oft-repeated idea the class struggle is dead. The difference is today it's the corporations, rather than unions and socialists, which are on the offensive.

In the past few years, the business school "corporate restructuring" gurus have brainwashed North American business leaders. It has become almost an article of religious faith that the key to higher profits is not a contented and affluent workforce, but rather the perpetual insecurity of high unemployment and declining wages, a perspective which accounts for the markets' horrified reaction to lower unemployment.

A few years ago, maybe the gurus were right. Perhaps the security of the post-war era did make us smug and lazy. But real wages have been falling for twenty years. Between 1973 and 1993 the average hourly salary for non-management workers in America dropped more than 10 per cent, from \$12.06 to \$10.83. In the five years up to 1993, the proportion of casual, part-time and temporary workers rose from a quarter to a third of the workforce.

The same trends are occurring here in Canada, while our unemployment rate is still one-and-a-half times higher than the United States'.

Some business leaders are beginning to worry out loud about growing poverty and the threat it poses to social stability. But, as they always say themselves, the market is a wonderful thing. It lets you see what's really going on in their minds. And as long as stocks keep falling due to news of better times for ordinary people, you'd better hold on to that dusty old copy of Marx's *Das Kapital*.



PCs avoid referendum sickness

BY PAM BARRETT

Not all conservatives think alike.

At last weekend's Progressive Conservative annual convention, about two thirds of the delegates voted against a motion to send the publicly-funded abortion issue to a referendum. Thank goodness.

The rump of the party who want to put an end to publicly-funded abortion use this platform only as their start in the campaign to stop all abortions. They are, in short, a special interest group.

The Klein government said consistently over the last three years it doesn't want to be driven by special interest groups.

It has, however, suggested women constitute special interest groups, which I find nothing less than offensive. When 51 per cent of the population can be considered a special interest group, I get real worried about the state of democracy in this province.

Fortunately, amongst their own ranks, conservatives have come to

realize either the abortion referendum movement is but the thin edge of the wedge, or figured out it is being propelled by a vociferous minority.

Inherently, there is nothing the matter with referenda. But they should be used very occasionally and only when the matter is either extremely pressing (i.e. Quebec's possible separation from the federation) or when there is nothing resembling consensus in the government on a question related to a major public issue (i.e. what to do with any potential budget surplus which might arise—spend it on programs, debt reduction or a combination of the two?)

Once more than a few referenda happen in a given time period, the American initiative system becomes the norm. And that norm is a nightmare.

When one goes to vote in California elections, the ballots are as long as yer arm. Voters may be asked to vote on 30 or even 50 issues, after they have voted for their candidates of choice. Those issues at the top of the lists — the

ones voters are most likely to cast ballots on — are usually the most controversial and the most heavily funded by the proponents' side.

So, what are you really getting to do? Decide an issue based upon the amount of advertising which went behind the campaign? Most likely, unless you too are deeply embroiled on one side or the other of that particular issue.

Remember, advertising works. That's why auto manufacturers and cereal companies bother to pay for it.

But do you think you really know who is sponsoring advertising campaigns on matters of public policy? Even though I am both a one-time student of political science and a former practitioner — and I should have an edge over many — I wouldn't pretend to.

Of course, with some research, one could find out which organizations are backing a given side in a referendum campaign, but most of us wouldn't bother. We might just sit in front of the tube and be barraged by the invective.

And that, inherently, is the essential problem with frivolous

referenda. The side that has the most bucks tends to win.

The issues which are more frivolous go to the bottom of the ballot, where only the passionate on one side or the other will have the patience or diligence to find the question.

This is not real democracy. This is money talking. This is the lobby industry in action—one of the few growing industries on this continent.

If Albertans want a say about who pays for abortions here—indeed, whether or not they should even be allowed—they are best served by voting for candidates whose opinions they share. In fact, this is a vote-deciding matter to them.

Hijacking the public agenda and opening it up to sophisticated lobbyists with pots of money behind them does not serve the best interests of the public at large.

So, to you two-thirds of conservatives who voted against putting this issue to a referendum, I say "hear, hear."



FINDER

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Publisher Scott McIntyre is a luddite who passionately believes in Canada.

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Inspired by Jack Kerouac, Bonnyville's Michael Plume takes his rock 'n' roll act on the road.

Page 18 • Multimedia

For Sherly Simmons, performing Cave isn't just artistic expression. It's a healing process as well.

Page 21 • Music

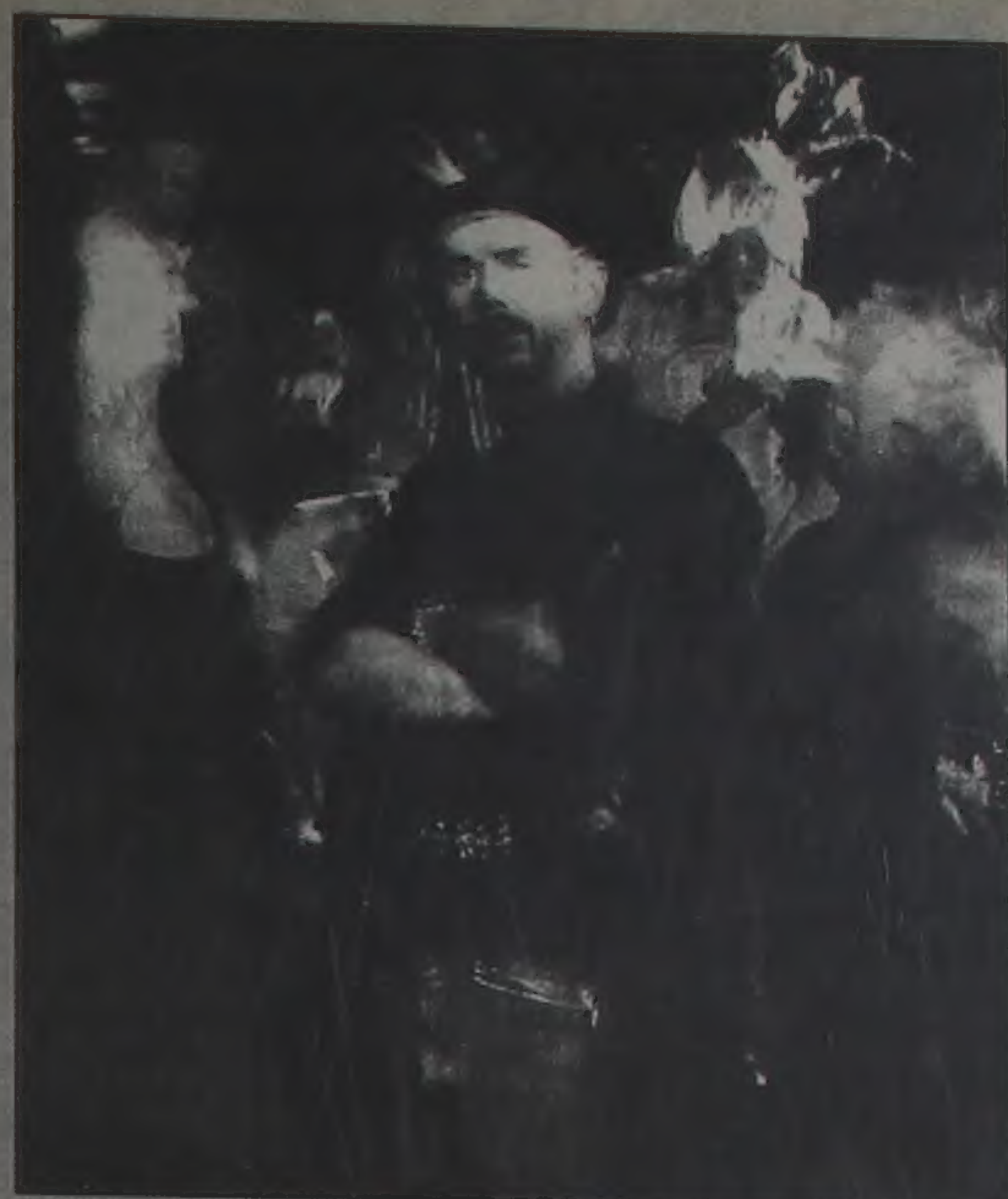
A chance encounter with guitar virtuoso Jeff Healey launched a singing career for Amanda Marshall.

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Rusty nailing another tour. Page 20

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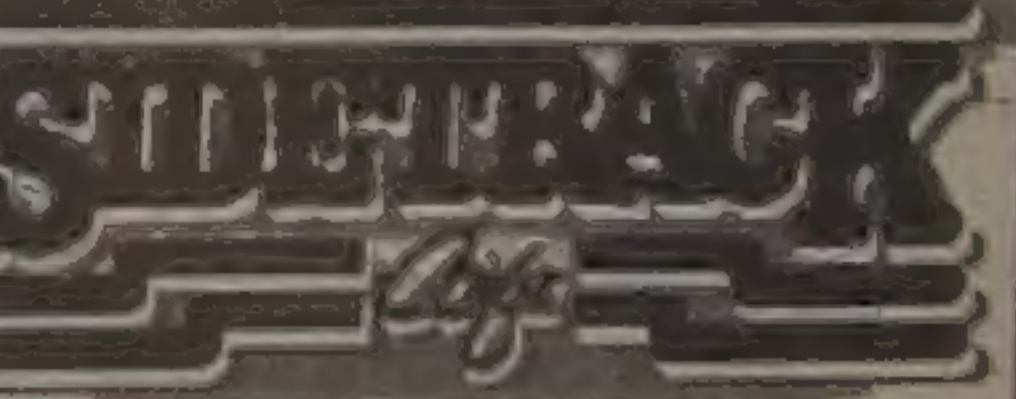
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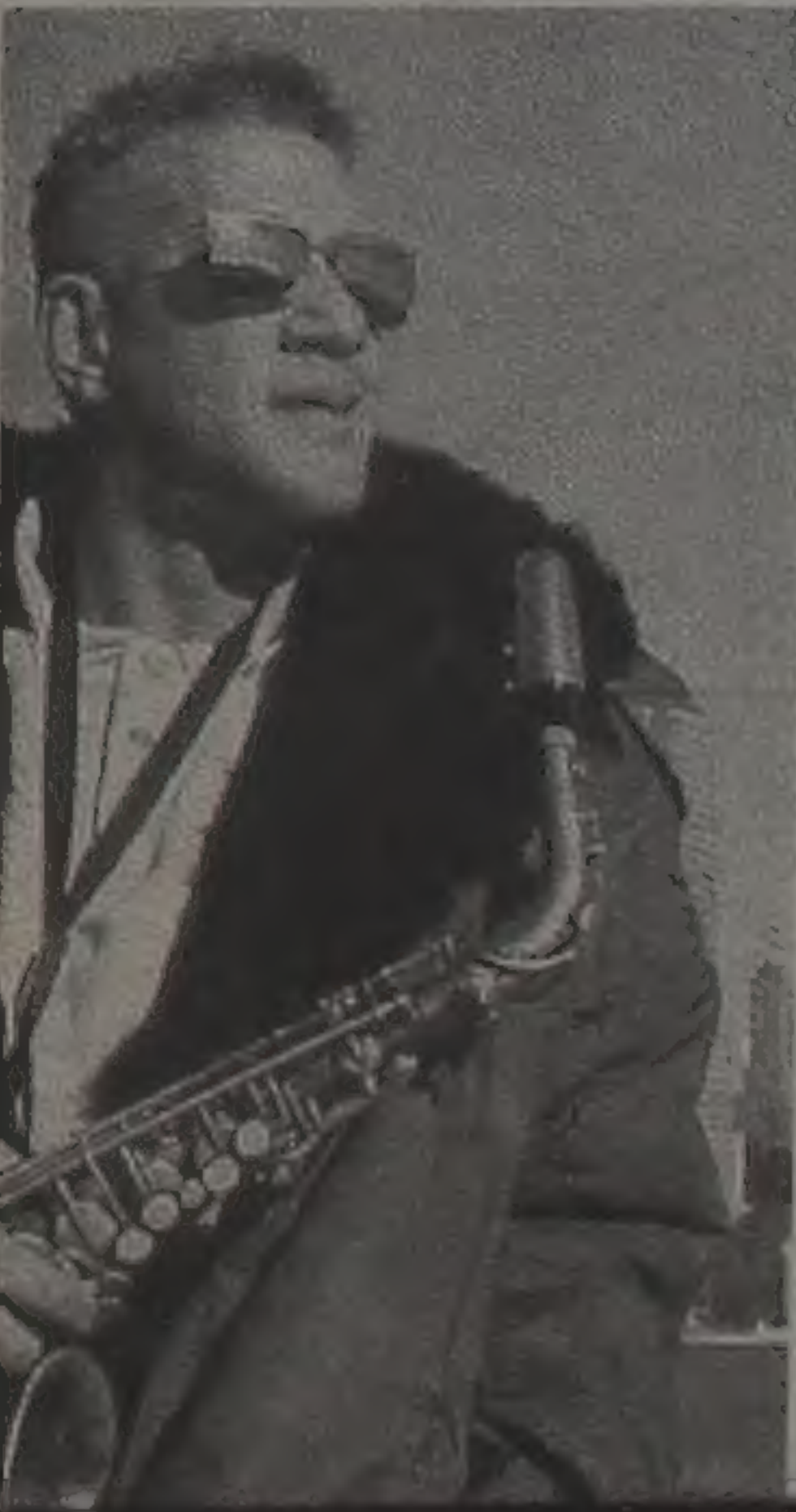
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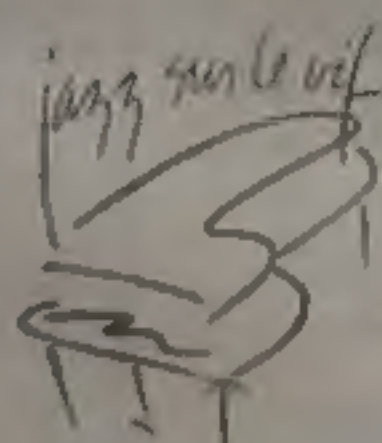
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March 15 & 16 / 9:00 PM

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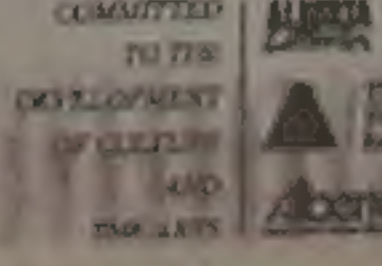
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ACCESS to the future

NEWS

BY CHAUNCEY
FEATHERSTONE

ACCCESS: the education station is the leading Canadian wedge formed by owner Learning and Skills Television of Alberta. LTA is, in turn, owner by Canadian Learning Television (CLT).

ACCESS, rather the *idea* behind it, faces two major challenges: inertia (both societal and institutional) and divergent technology developments which ultimately perform the same functions. Oddly, within those challenges lay the opportunities it must capitalize on in order to survive.

"I don't want to rain on anybody's parade," begins Dr. Terry Anderson, director of the University of Alberta's Alternative Delivery Initiative, "I don't think we've been able to get the mix right between the U of A in particular and formal education in general, throughout Canadian broadcast history."

Anderson aligns himself in principle with ACCESS President and C.E.O. Dr. Ron Keast.

There have been two major failures of educational television everywhere it's been used," Keast is blunt "One: it does not reach people who are educated. Two: it doesn't reach young people. When I was at TVO in the seventies, we used to say 'We got 'em back again 'til they're fifty and they come back to watch the British dramas.'"

"We've had two worlds: the broadcast world and the formal

education world," Anderson observes, "[Moses] Znaimer was saying he was going to work this relationship to be beneficial to both parties. I think it's a huge challenge and I haven't seen it working yet for the U of A."

LTA Chair Znaimer was unavailable for interview but Keast is confused on both of their behalves.

"I don't know what Terry Anderson's committing to or not," he bristles, "I met with the [U of A] Faculty of Education yesterday and we have two major projects that we're going to develop together. I met with the colleges either committed to or considering projects that we're going to develop together. I met with the psychology department yesterday..."

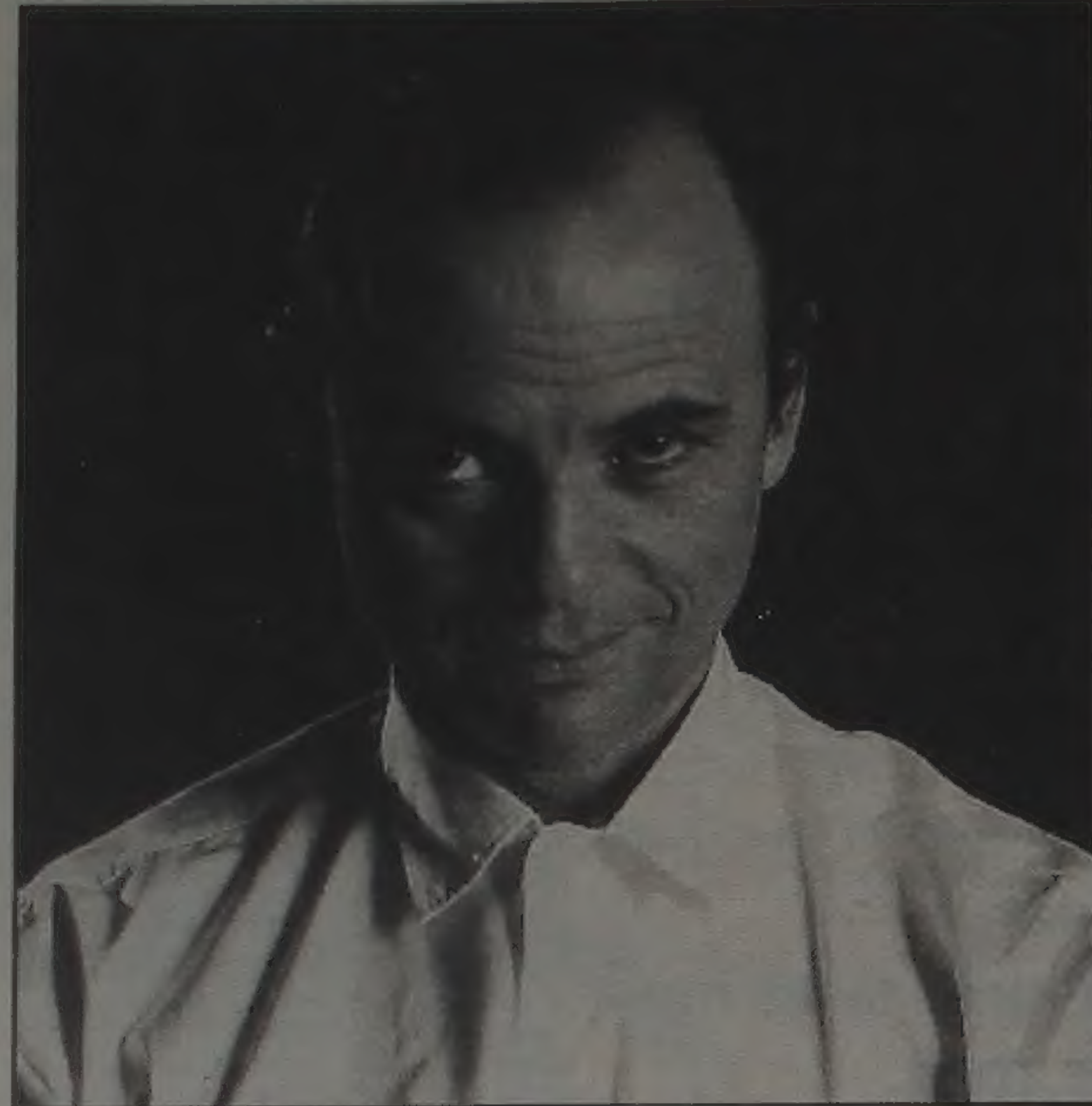
Keast launches into a list of Alberta universities and community colleges either committed to or considering projects with ACCESS.

ACCESS, by serendipity, became available just as Znaimer and the lowest common-denominator medium — TV — was a natural for promoting education (i.e. courses for credit).

Burgeoning technologies

Both existing and burgeoning technologies threaten TV's stronghold on distance learning, opines Anderson, simply because of their interactive natures.

"We are investing in some real-time video conferencing equipment," Anderson starts with less obvious, "We have six different video conferencing 'rooms' which can



LTA chair Moses Znaimer

deliver courses to communities, hospitals or business. That model is comfortable for us, both for students and for teachers, because it carries a lot of the learning paradigm right from the classroom."

"The second area that's captured a lot more of our faculties' interests," Anderson comes to the crux, "is the development of 'Net-based courses — primarily using World Wide Web for contact dissemination and following that up

with interaction via a host of tools but mostly through computer conferencing which is asynchronous."

Peter Palframan, secretary-treasurer of Learning and Skills Television, acknowledges Anderson's Initiative. A multi-media expert in the ACCESS building recently completed a UofA first year law course on-line.

"Students can participate when and where they want a record gets kept. So it's an organized structure that is truly interactive," confirms Anderson. Pass-coded "chat rooms" on the 'Net can serve as seminar sites.

"We find a lot of resistance among our faculty to embrace the idea," he says of telecourses, "It takes the spontaneity and the input of the individual instructor out of the mix."

Learning and Skills Television of Alberta was incorporated by CLT to fulfill purchasing requirements set by the Alberta government.

Mutually beneficial

Athabasca University is ACCESS' sole post-secondary user, having been so since before the change in management. Other Alberta institutions don't seem to have fallen all over themselves to broadcast. Athabasca functions solely as a correspondence university.

Keast easily admits to the institutions' mutually beneficial relationship and believes it will continue. But he clarifies ACCESS current scenario: they were the only game in town when we started."

CLT goes beyond ACCESS. The parent corporation applied for CRTC approval of a cross-Canada cable network. About 70 universities and community colleges are reportedly set for joint production on select lecture series, the acquisitions of others and promotion of all — pending approval on the May '96 hearing.

Seventy educational bodies implies a great division of airtime — or more than one channel.

"If it is successful we will be able to do that," says Palframan.

"What we'll probably do first is to run pieces of courses on the

channel," Palframan iterates the "promotional angle, a math series... Here's the learning opportunity, here's how you get the rest of it."

The new CLT channel - or channels - will strongly resemble Colorado's Mind Extension University. Besides promoting courses, MEX also brokers enrolment between students and its 35 affiliated institutions, something ACCESS hasn't worked out with Athabasca University.

"I don't see us, in the short term, doing that," he says. 1-800 numbers for individual universities will be shown with corresponding shows.

Streamlined counseling

But Keast points to a plan for streamlined counseling.

"What I do see is CLT become non-stop shopping. They're doing this now, here at ACCESS, they're calling us. Next year we can tell them there's some options, 'Athabasca, yes it provides all these and we'll send you information about that but here's what Grant McEwan provides... They can call us to get information about where they can go to get what they want."

The new channel will be awash in the sea of other new cable channels. Anderson is uncertain on the bang for the buck.

"The province is — oh, I don't know the numbers, I've heard five million, two million a year — that Advanced Education is giving to ACCESS to pay for those courses for Athabasca and they want more participation," he says.

He adds, "the real question is whether we wouldn't be better off to develop our own network-based learning models or video conferencing with that money. How many users are watching ACCESS? There is just so little information."

His fears apply on a national scale as well.

"CLT, there's no government involvement at all," responds Keast "Our revenues will come from cable passengers fees, advertising, and we will be selling the support packages. There should be a package of support materials and that can be on the Internet, CD-ROM, it can be print or whatever. We will market that and take a retailer's commission."

Cable-ready computers already on the market could unify the agendas of the opposing factions. But cable companies, and 'net servers are currently engaged in a territorial battle of their own and that's a whole other story.

For the time being everyone has a television and most have a VCR. Though computers are coming, CLT banks on the interim transitional period.

Palframan: "Until people generally are able to access the Internet it's only a select few who are actually going to be able to benefit from it. There are a lot of people developing educational software on CD ROM or in a multi-media environment when, in fact, there are very few schools that can run that. If somebody doesn't have a computer at home, doesn't have a modem, doesn't have the \$40 a month to be on-line then you have to be able to deliver it in a more traditional means."

continued page 7

LIFE IN HELL

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BOOKS

BY CHAUNCEY
FEATHERSTONE

What the—a little pink sheet entitled "Twenty Questions for Scott McIntyre"? PR folks, tsk, tsk, tsk.

Sooo, Scott McIntyre, what color is your underwear right now?

"My underwear right now is white," he replies smartly. "Or it was when I left Vancouver."

Douglas & McIntyre has been a successful western-based publishing house for 25 years. Between Vancouver's adult and Greystone divisions and Toronto's Groundwood children's division, D&M revenues topped \$10 million.

In Canada, that beats white shorts three times out of five.

McIntyre, contagiously cheerful, is a self-confessed Luddite and book publisher combined. Indulging in a little flag-waving, he out-

lines the components of Douglas & McIntyre's prosperity:

"Art books, children's books—fiction and non-fiction—and a lot of natural history, illustrated natural history," he lists.

Also biography, autobiography, anthropology, sports, humor...

"Historically, we haven't done a great deal of fiction," he says, nearly apologetic. "But we do have an adventuresome fiction program of about six to eight books a year that has more focus now: young Canadians writing literary fiction."

Glimmer of hope

Recently, D&M picked up distributorship of Orion Books, an American mass paperback corporation, shining at least a glimmer of hope for Canadian genre fiction (eg. romance, adventure, SF) writers.

"One, it gives us a couple of million bucks of sales growth. Secondly, we beat McLelland & Stew-

art and Penguin and others, and it's always sweet to win up against the Toronto houses. Thirdly, it broadens our reach; it gives us commercial fiction."

If McIntyre loves business, he lives books. He's noticed, with some irony, the challenges of the

TEXT WAVE. "The English language is a wonderful tool and it fires the imagination in a different way than pixels on a screen," he enthuses. "I think we shouldn't forget that the English language is a magnificent way to express ideas. So I don't believe the book is doomed for ideas and fiction."

He chuckles. "When Bill Gates wants to tell the world about the Electronic Revolution, how does he do it? A book. Or, as someone said, 'the fanciest package for a CD-ROM ever devised.'

"So the 'net doesn't scare me. I have a PC, I don't use it. I use a pencil and an eraser. With a pencil and an eraser, I can some-

times be faster than colleagues with computers. Just drives 'em nuts."

For all his light-hearted observations, McIntyre doesn't dismiss the phenomena. "I think you'll see consolidation. The real question becomes, how do books link with the electronic revolution? Does a major Canadian player want to build a conglomerate which includes book publishing?"

Douglas & McIntyre is a major Canadian player.

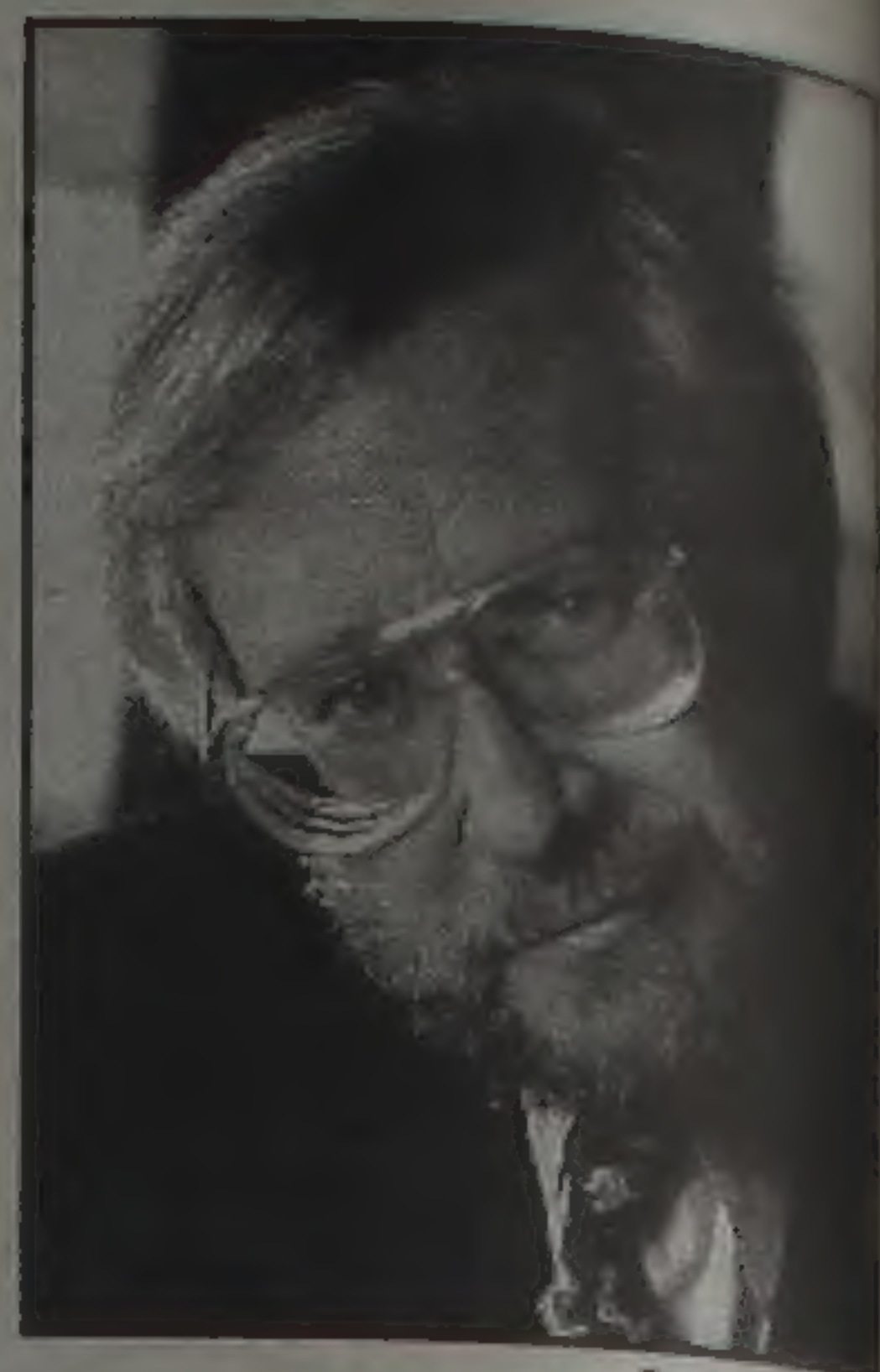
The ink in his veins bubbles up.

Minor Luddite

"There are still hundreds of millions of people in the world who need to be empowered by understanding ideas. Books are still the most cost-effective way to deliver an idea."

McIntyre is a minor Luddite and isn't sure yet where his company fits.

"I'm a passionate believer in Canada as an extraordinary nation



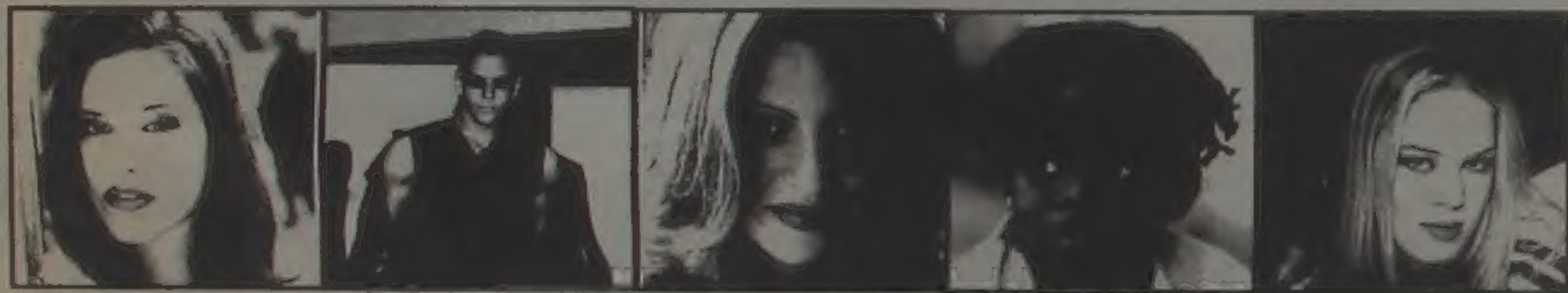
Scott McIntyre

and we do have a culture," he observes. "But we look at it through American eyes and we think we're second best."

McIntyre possesses an optimistic world perspective, a sense of history, an eye toward the future and a small inferiority complex.

McIntyre is major Canadian. Right down to his white shorts.

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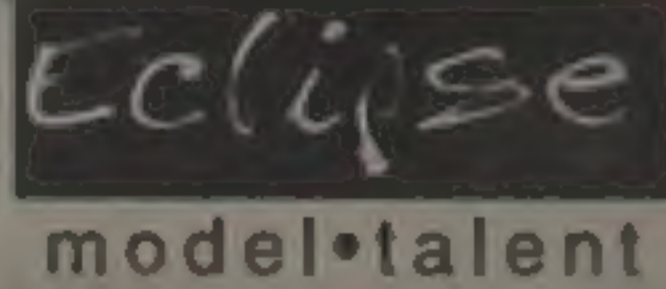
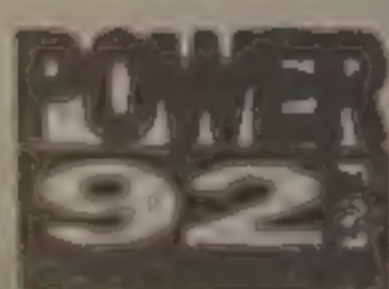
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Access

continued from page 6

Znalmer, Keast, Palframan et al. are also in show business. While affiliated universities will siphon in a substantial amount of public revenue, CLT remains a commercial venture.

"We also make money out of selling advertising within our regular programming day," explains Palframan. "It's not likely that this business will be a huge money maker. But so long as it generates a responsible business."

General interest

ACCESS, when not running educational series, runs general interest programming. TV commercials for air fresheners and soft drink dot these shows. To attract and maintain advertisers, programming of either stripe must be of high quality to give

pause or twitchy remote control thumbs.

"If you watch ACCESS between 9-11 p.m. Monday through Friday you'll see what we call a series of what we call telecourses," Keast highlights the prime-time hours on his existing channel. "They are, in most cases, really quite professionally done documentary series. They're the kind of program that you at home can simply sit down and watch and enjoy."

If the Internet does an end-run around television in distance learning as Anderson feels, Keast offers the infrastructure. The ACCESS building, which will act as broadcast headquarters for the CLT channel, boast studios and complete video production facilities. Computers will soon have full video capability.

"Terry [Anderson's] focusing on the delivery of distance learning material via the Internet. That's very legitimate and it's not competitive at all," Keast emphasizes. "They're going to be multi-media package."

Surging technology

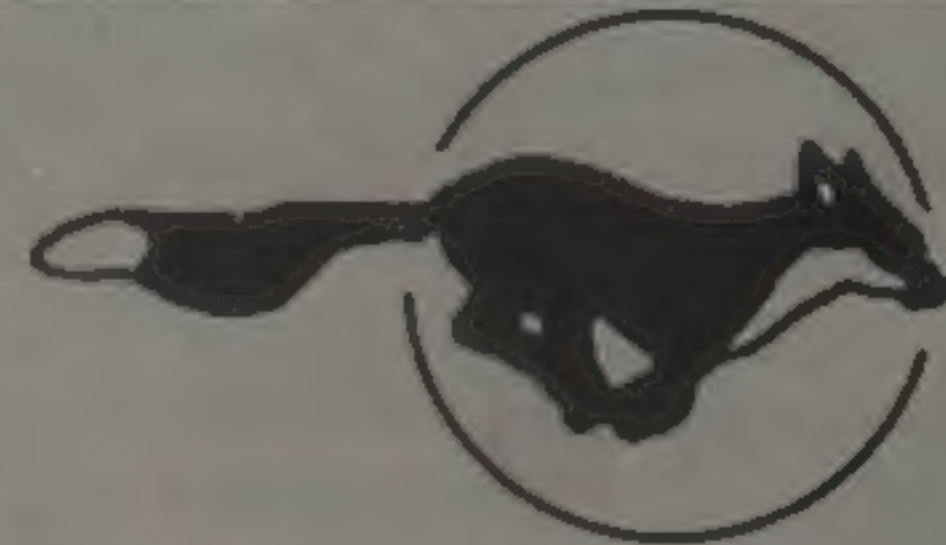
Beyond the creation of the in-howe distance learning debate: society simply doesn't move as fast as the technology surging through it. All parties, when questioned, concede university and college campuses, as physical entities, will always exist.

Some courses need their students present (e.g. Medicine, Drama, Applied Nuclear Physics, etc.). Some people need other people—they like snoozing and goofing in the lecture hall and serious debate over beer and cigarettes in a loud crowded pub.

Distance learning exists in a different state of flux.

The real options are learning and not learning. How long will the public withstand job-market pressures which make distance learning a necessity?

"Who knows?" Keast, laughing, expounds beer-hall existentialism. "In the long run we're all dead. I think in seven-year terms. Who knows where all this is going years from now..."



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Street View

I know about you, but my theatre for this week is the co-presentation of **THE CAVE** by Fringe Theatre Adventures and Celebration of Women in the Arts. March 13 - 16, at the Bus Barns. One of the most interesting things about the piece will be the set. Writer/performer Sheryl Fowles along with director Richard Fowler have created an inter-estingly and totally self-contained workshop which is essentially a theatre in a workshop is scheduled for St. Patrick's day, but space is limited so call in advance.

the moment that I set foot into the Local Heroes NHTV presentation festival season began. Fringe Director Judy Lawrence was on hand with Artistic Director Ron Jenkins and throngs of young people to view seven films being premiered. Star Trek, an industry seminar, was a real eye-opener. On the hot seat to inform the audience about product packaging were Ralph Zimmerman, President of Great North Artists' Management Inc.; CTV's Executive Producer of Drama, Peter Low; Atlantis Releasing Inc.'s president, Ted Riley and Fern Field, Supervising Producer of **THE RAY** at **WADSBURY THEATRE**. Among those taking it all in (and trying not to be too depressed from the news we were hearing) were independent producers B. J. Radomski and local thespians Geoffrey Brumlik, Pamela Anthony, Denise Kenney and Jill Clark. Kudos to the team at the National Screen Institute for making the 10th anniversary celebration of the International Screen Festival a gasboard for the local film and tel-

evision community. I'd love to rant at this point about the demise of the Alberta Motion Pictures' Development Corporation, but I only have room for one word to our government: SHAME.

Must say I'm looking forward to the return of Jennifer Wigmore to E-Town. Jennifer was one of the many who found themselves stranded in Toronto after the Citadel's production of **THE MUSIC MAN** failed to tour. But Duncan Macintosh has done well by providing Jen a spot alongside Fiona Reid in **THREE TALL WOMEN**. I remember Jennifer from her days of bullying the younger kids—including me—at McKernan Jr. High. Who would have thought she'd go from there to working with Brad Fraser in **OUTRAGEOUS**, to Robin Phillips' domain at the Citadel, back to working with Brad on his independent film release **PARADE** and emerge as one of Edmonton's leading ladies? We're all proud of you, Jennifer. See you in the Shoctor Lobby for your next opening night, March 27.

I'd like to know why the house wasn't packed for Maracuja's fundraising performance for the Youth Emergency Shelter at the Sidetrack. I understand the party held last month to raise funds for their CD release was so packed. Perhaps everybody was waiting for them to play at the Local Heroes Wrap Party held at the Paradiso Cafe?

For those who are fans of Stewart Lemoine, better run quick and get your tickets. Fringe favourite Teatro La Quindicina is presenting **FALL**

DOWN GO BOOM—A SKATERS TRAGEDY at the new Varcona Theatre. Wes Borg, Joe Bird and Joel Finnestead of Hookahman checked it out and so did local theatre administrators Bonnie Green and Laurie Blakeman. Sitting just a few seats down from me were Andrea House and David Belke with his robust laughter. No surprise to see the Noises in the Attic kids, Dave Boechler and Harvey Anderson, but the appearance of Micheal Berard was.

Also spotted at the **FALL DOWN GO BOOM** opening was Rhonda Trodd, Ms. **SUPREME DREAM** herself. Word is that she just loves our town and has decided to hang out for a while. My hope is she shows up March 13 to the Theatre Network opening of Lyle Victor Albert's fringe hit, **SCRAPING THE SURFACE**, in her fabulous gown.

Yes, it's true. Dave Jackson is back in town. But he's only here to visit with his family and do his taxes before he's back to New York (OK, he's also partying at the Dance Factory and checking out the entertainment scene). Saw him at La La La Human Steps dressed head to toe in what looked like PVC and at the opening of Teatro's new show where he wasn't.

OK, my fingers are tired from typing. It's your turn. Fax me a scandal or a juicy bit of something or even an announcement of an event coming up. You can reach me via the Vue machine at 426-2889. you can also e-mail me: klodyne_rodney@mouse.edmonton.ab (yes you do need to include the underscroee between my names). Until next time... Ciao!

Klodyne Rodney is a small black woman with a great big mouth. She is also an independent business woman and one of Videotron's many hosts.

St. Patrick's Day



Sunday, March 17

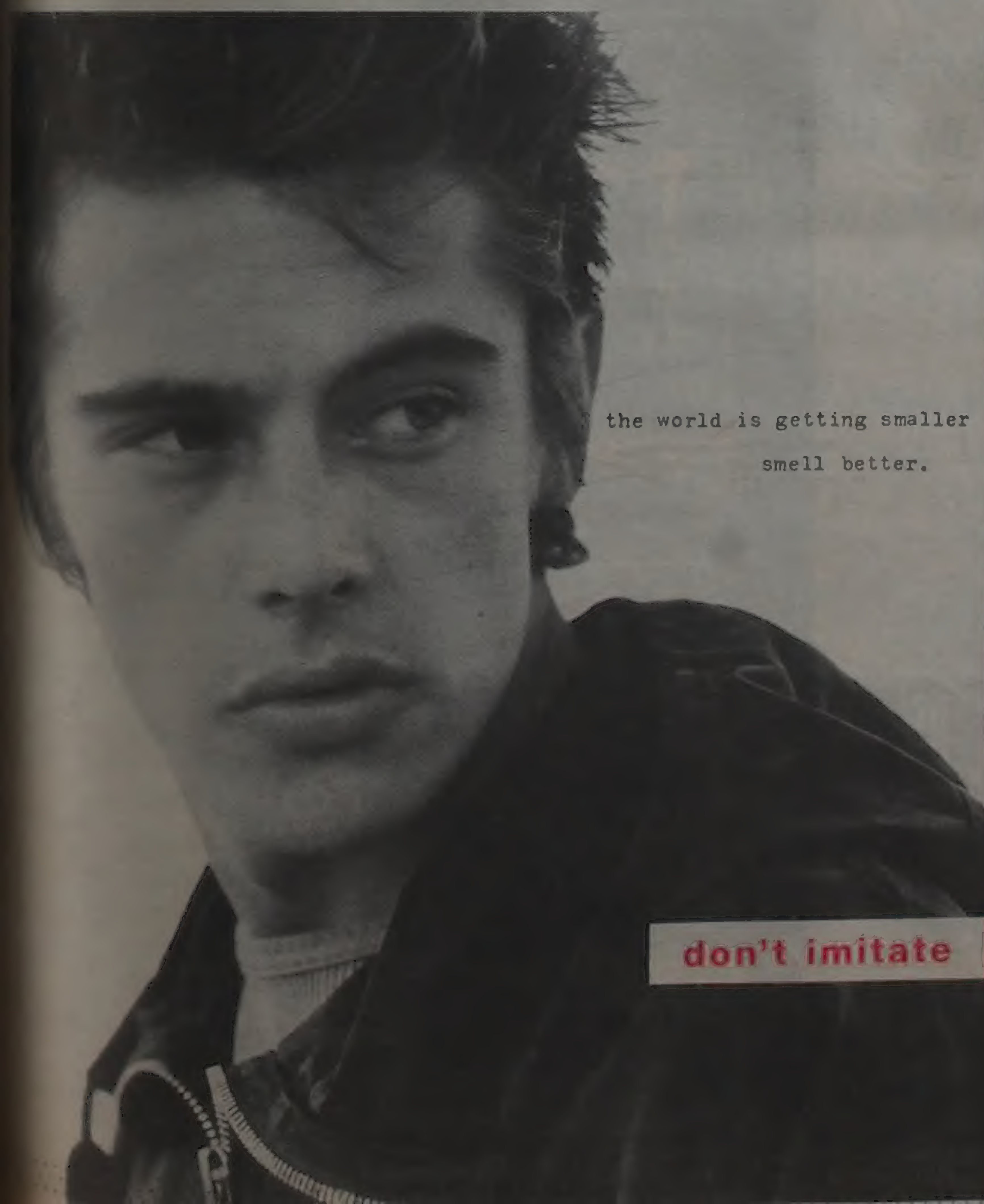
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Figure skaters blaze big-dollar trail

NEWS

STEVEN SANDOR

The World Figure Skating Championships are estimated to inject around \$39 million into Edmonton's economy. Surprisingly, not all of the money will be flowing into the hands of ticket scalpers pawning off ducats in front of the Edmonton Coliseum for a chance to watch people with unpronounceable European names (even the Canadian skaters have unpronounceable European names) throw themselves around an artificially frozen pond.

Organizers of the big skating event of '96 are planning a bevy of sideshows to keep both visitors and Edmontonians entertained. And there will be lots of visitors. Twenty-two major Edmonton hotels are booked solid.

From the Feel the Spirit Festival to the ESO to the Agricom World Village, there are plenty of places

for our guests to entertain themselves and drown their sorrows in after their favorite skater belly-flopped on the ice in a vain attempt to land a lutz.

Throughout the duration of the championships the Agricom will host the World Village. If you can't afford the scalper's prices for the skating galas you can catch the action live on the big screens which will be dotted throughout the complex.

"We want to give all Edmontonians the chance to be a part of the World Figure Skating Championships, even if they don't have tickets," said volunteer organizer Laurie Collins.

The World Village will boast a 250-booth trade show. Exhibitors will include the Nashville, oops, er, Edmonton Oilers and a chance for visitors to make like Elvis Stojko and enjoy interactive exhibits. There will also be the requisite pin-trading session — but caution is advised. Pin traders are nutty people at the best of times.

There will also be a 120-seat cafe highlighting the baked goods, drinks and desserts of the 48 countries who will send competitors to the WFSC. Bailey's Axels and Loops will be the nightly entertainment venue. Its stage will host Alfie "Jesus Christ" Zappacosta, Danny Hooper, guitar-wiz Bobby Cameron and Barney Bentall.

Sixty volunteers will man the World Village. Admission is free. The beer isn't.

If you can't get tickets to the finals, the WFSC is offering rush seating to the practices where you can see the world's top skaters nail all the jumps they'll flub in front of an international TV audience.

This Sunday evening at the Jubilee Auditorium, renowned Canadian opera singer Michael Burgess will accompany the Edmonton Symphony Orchestra in a tribute to the sport of skating. After the performance, the foyer will host a reception including many of the

past world champs.

But the side-events don't stop there. Adult Ice Dancing (take yer parents out and ask for their best impression of Torvill and Dean) lessons will take place at the West Edmonton Mall; Edmonton Public Library will host puppet shows and book displays. The Provincial Museum will host a skating exhibit and even Toller Cranston, probably the world's most popular figure skater never to win an Olympic gold medal (next to that Kurt Browning guy) will show his art off at the Kathleen Laverty Gallery (104 Ave. and 124 St.)

The Feel the Spirit festival will be headquartered at city hall with videos, messages from the experts and free posters. This Tuesday at noon, the hall will host a parade of past world champions.

"With the Feel the Spirit festival the entire community can get involved with the World Figure Skating Championships all week long," said Collins.

Cooler of suits

FASHION

BY ANAXI
ARSLANIAN

There are few universal truths known to man: one size does not fit all, blue eye shadow does not make your eyes look blue, AND—

Fashion knows no bounds.

Haute-couture diva-dom is no longer exclusive to the runways of Paris.

"Glitz and Glamour," a collection now showing at the Provincial Museum and coinciding with the World Figure Skating Championships here in Edmonton, will feature the drama and tailoring of, wait for it...

Figure skating costumes.

Most people are clueless about the intricacies of on-ice style, gasping only at triple lutzers and double axels. Don't be mistaken, fashion is a serious part of the package.

"The costume is to enhance and interpret the piece they skate to," says Allison Warman, sports aficionado and co-organizer of the event.

"It can also work against a skater in serious ways."

Increasingly strict

Stipulations for the costumes of skaters have become increasingly strict in recent years, a far cry from the simplicity for the sport's early competitors.

Primarily for the wealthy, figure skating then required men to wear tuxedo shirts, bowties and black pants, with women wearing modified evening wear. Present fashion no-nos have come down to a matter of millimetres.

"The change really started in 1988 with Katarina Witt," says Warman. "Her costume changed the look of figure skating forever."

Warman refers to the so-called "Katarina Rule," imposed after the voluptuous German wore a skimpy showgirl's costume trimmed with feathers.

Many of the old school of skating were dismayed to see the trend towards the theatrical and away from the athletic.

The scandal that ensued moved international skating officials to set in stone certain guidelines.

"Ladies are required to wear a skirt and the style is very important in how it enhances the leg.

That, of course, is open to interpretation," laughs Warman. The ISU now insists on "covering the hips and posterior."

What else can they do for you, you ask?

1. Men must have sleeves.
2. Men cannot expose their chest or body hair.
3. Men must wear trousers not tights.

4. Any neckline below the collarbone must be overlaid with flesh-tone fabric.

5. No feathers or "excessive" decoration.

"Judges can remove points if they feel something is inappropriate. Usually skaters are asked to change things before a competition," says Warman.

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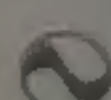
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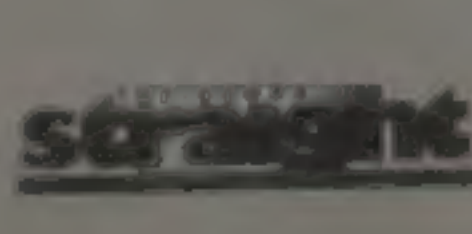
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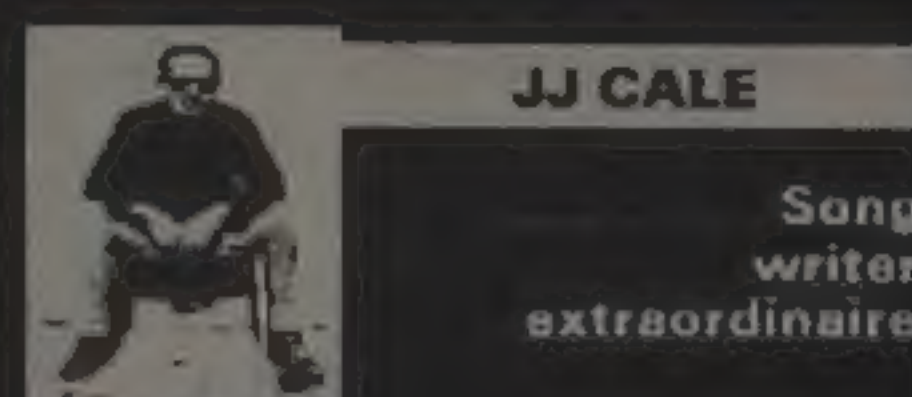
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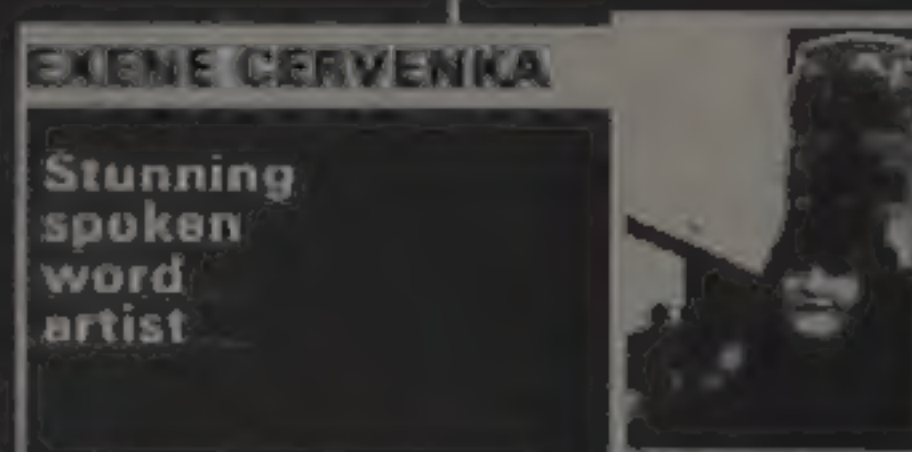


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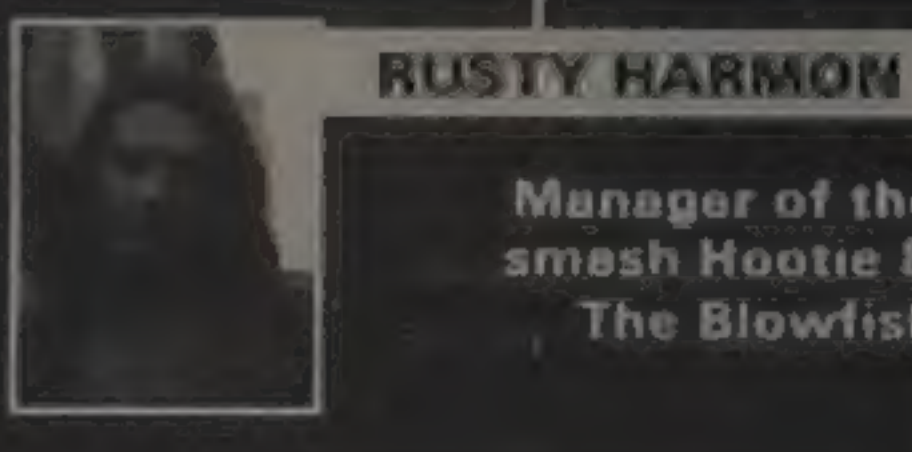
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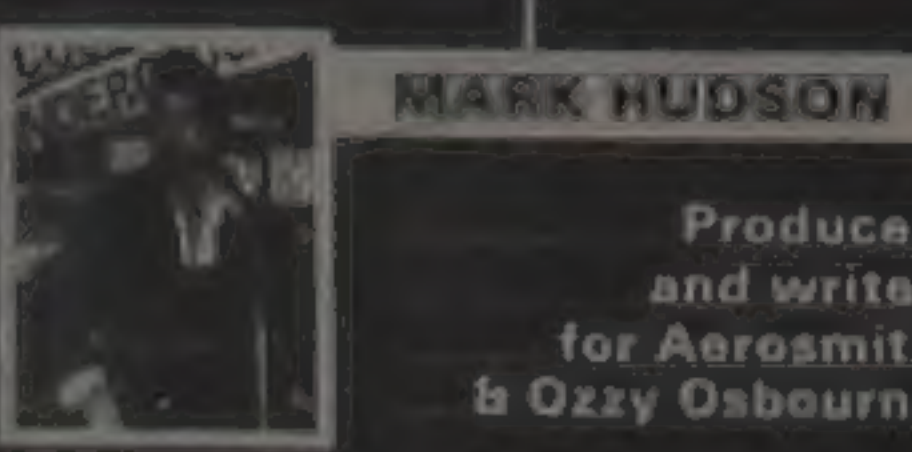
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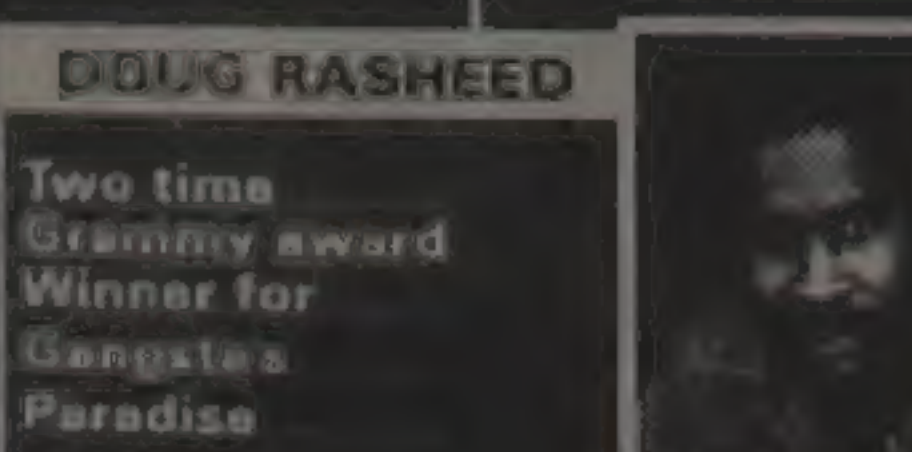
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winner for
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Paradise

Electronic remembrance for a master

VIEW Net

BARNUM

George Burns' generation just can't be tuned to the Internet. I mean, how many people who reached the one century mark have e-mail addresses? And being a cigar ash does nasty things to a computer.

Nonetheless, I wanted to pay tribute to a comedic giant, whose work will be seen well beyond a hundred earth years.

And so, in absence of any web newsgroups or mailing lists, I have decided to post some of the identifying marks of the life of the late comedian.

Masticated stogie

Who has seen George Burns without a masticated cigar in one hand? Indeed, the stogie became a trademark — as identifiable as thick-rimmed glasses or his gravelly voice. The Internet offers many opportunities to smoke 'em up and get 'em.

Big Jim's Cigar page lists reviews of some of the best cigars there. Big Jim (<<http://www.buffnet.net/~jwheeler/cigars.html>>) sure sounds like a certified cigar aficionado.

His reviews read like wine col-

umns: "A rich earthy cigar with a solid core of nuts and spices and a very smooth balance. A long spicy finish."

They almost make me want to take up smoking stogies.

Another characteristic of Burns' life was his enduring devotion to wife Gracie Allen.

I'm sure one of the ways that Burns was able to keep his marriage alive and healthy was his ability to say "I'm sorry." (Goodness knows, I say it at least twice a day for good measure.)

Apology-challenged

While Burns might have been adept with an apology, there is a web page out there for all of us apology-challenged individuals. Apology Central (<<http://net.indra.com/~karma/formletter.html>>) provides outlets for men and women to apologize to their "Vegaterrorist significant other."

Allen was also wooed by Burns' comedic gift of gab (and dashing good looks, of course).

Again, for those of us who are gab-challenged, there is, natch, a web page detailing "prose and poetry about beauty and love and romance and life."

Beauty, love and other nice things are praised in poetry, prose, letter and quotes. (<http://www.cc.gatech.edu/grads/b/Gary.N.Boone/beauty_and_love.html>)

Finally, Burns' most identifiable characteristic was his wit and

enthusiasm for laughter. As he wrote, "show business was always so exciting, so satisfying, so full of laughs and fun, that it never seemed like work."

Years before Burns ever graced a television screen or a radio dial, he was a vaudeville actor. In his words, he was a "successful flop."

On the usenet newsgroup <alt.comedy.vaudeville>, shock greeted Burns' death. Edmonton

performer Nikolai summed up the thoughts of the group with the following eulogy:

"I heard the news on the radio today on my way from one gig to another. Although hardly unexpected, the death of a man I had never met in person came as a sharp shock.

I composed myself, and did my show.

The audience laughed.

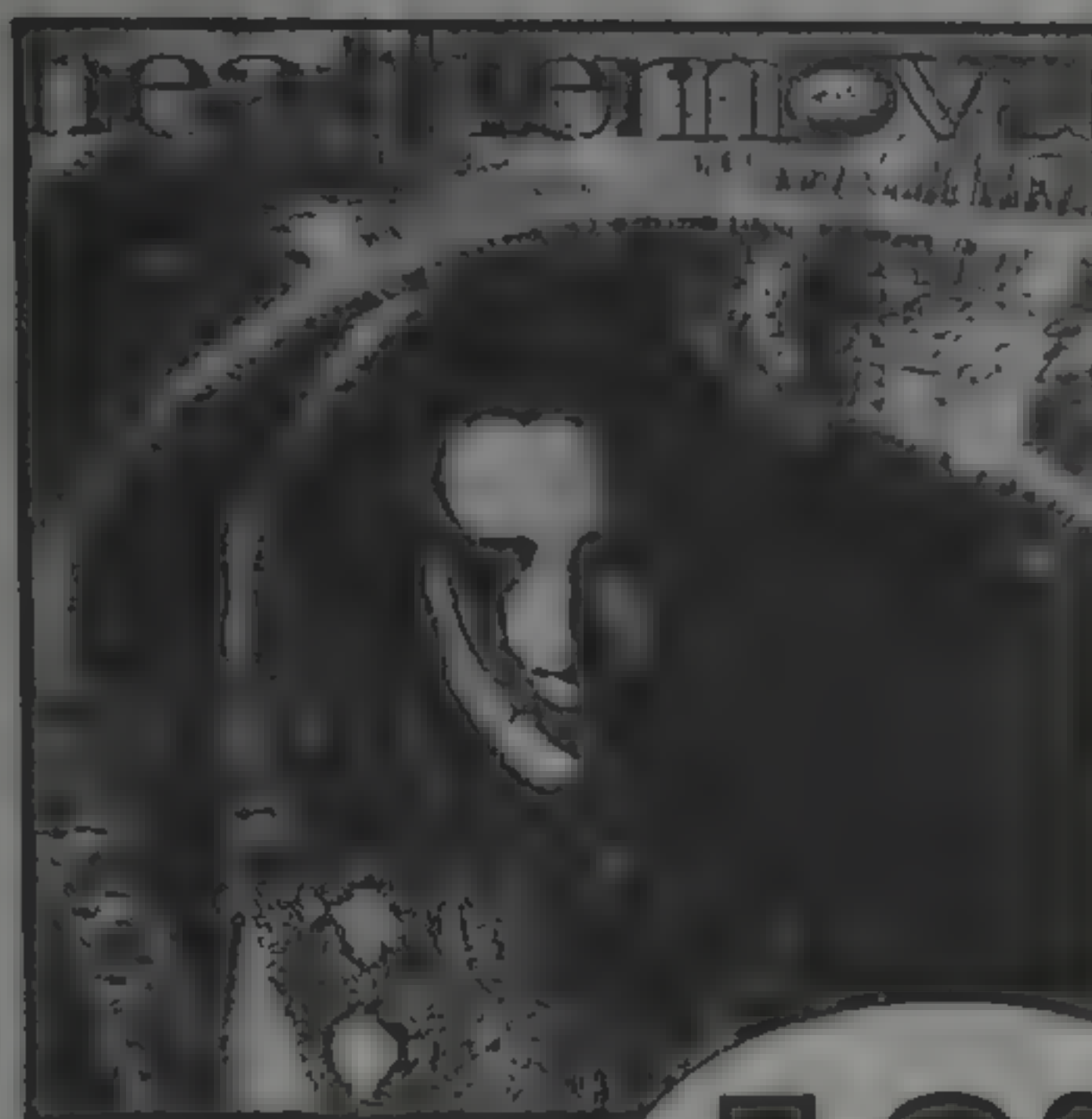
And I thought maybe if I live to be a hundred, I can learn to be one tenth as funny as George and Gracie were the first time they stepped on stage together. Maybe."

Say goodnight Gracie...

...Good night George.

Jeff Barnum welcomes any thoughts, or any feedback. He may be reached at <barnum@tic.ab.ca>.

Heather Nova



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Pizza-mania

FOOD

PHILIPPE
RENOIR

Ralph Maio is an Edmonton restaurant veteran.

When you were eating Italian before, you would remember Ralph Sceppe's Trattoria on 101 Avenue from Victoria Community High School. He owned and operated this fun and friendly restaurant for over 10 years.

His motto was: "No fancy frills... food is good food," and nailed it down to a tee.

When came the early '90s—and when body in Edmonton turned

you know something is going on when McDonald's launches its by-the-slice program and our restaurants at Earl's Restaurants install 1-burning ovens in all their

they claimed to have Edmonton when they opened the end Earl's on 170 Street. It was to annoy the hell out of him, since he imported his in

In 1994 Ralph sold Sceppe's Trattoria and started his own restaurant business focused on 1-burning ovens. Go figure.

It only took a few months for him to miss the action and start construction on Il Forno on the corner of 142 St. and 95 Ave. Il Forno is so busy so fast that it needed to enlarge in its first business.

It took over some space from the floor and can now seat about 100 and still has lineups pretty

well every night it is open. Il Forno is closed Sundays and Mondays.

Il Forno's pizza is, in my mind, the best authentic thin crust Italian pizza this side of the Tower of Pisa. The menu is varied with about 10 different choices guaranteed to satisfy the pickiest pie eater. And if not, just build your own.

The menu changes nightly, but usually includes chicken, meat and vegetarian choices. The selection varies between Osso Bucco (Beef Shank), stuffed shells, veal parmigiana, spicy homemade sausages, stuffed eggplant and Italian Meat Loaf, to name a few.

There is also pasta (two choices nightly) served with the sauce of your choice. The sauce menu is also varied, with all the Italian favorites: Alfredo, Carbonara, Primavera and so on.

Just add a good bottle of Barbaresco and the visit overseas is complete.

Within the dessert selection is probably the most addictive taste I have ever encountered. It's called zuppa: Lady Fingers, soaked with liqueurs, coffee and wine and topped with layers of fresh whipping cream and chocolate sauce.

Dee-licious.

Just add cappuccino and sambucca or, if you feel brave enough, grappa, and you'll speak fluent Italian. Or so you'll think.

No wonder Italian food is so popular. It's a way of life.

Feedback? Write or fax *Vue Weekly* or e-mail Philippe at renoir@worldgate.com.

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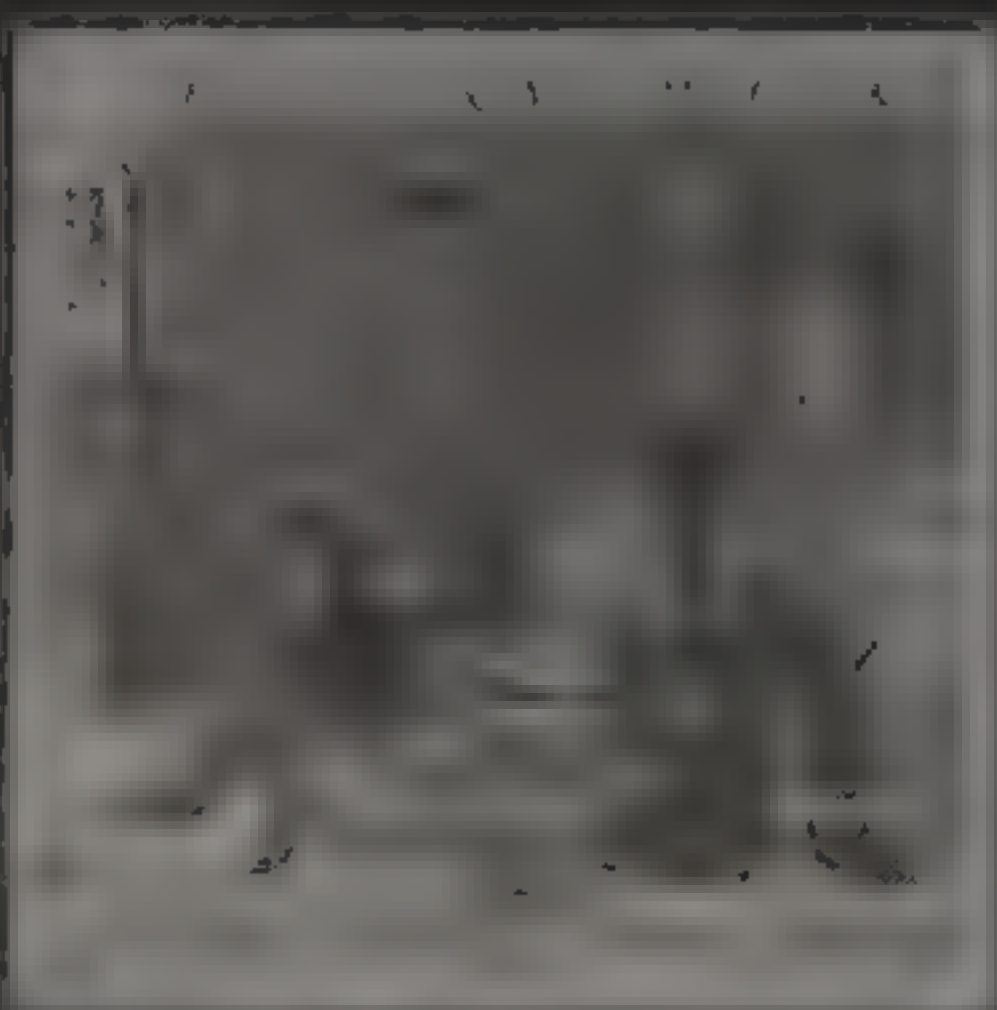
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ETTA JAMES
These Foolish Things



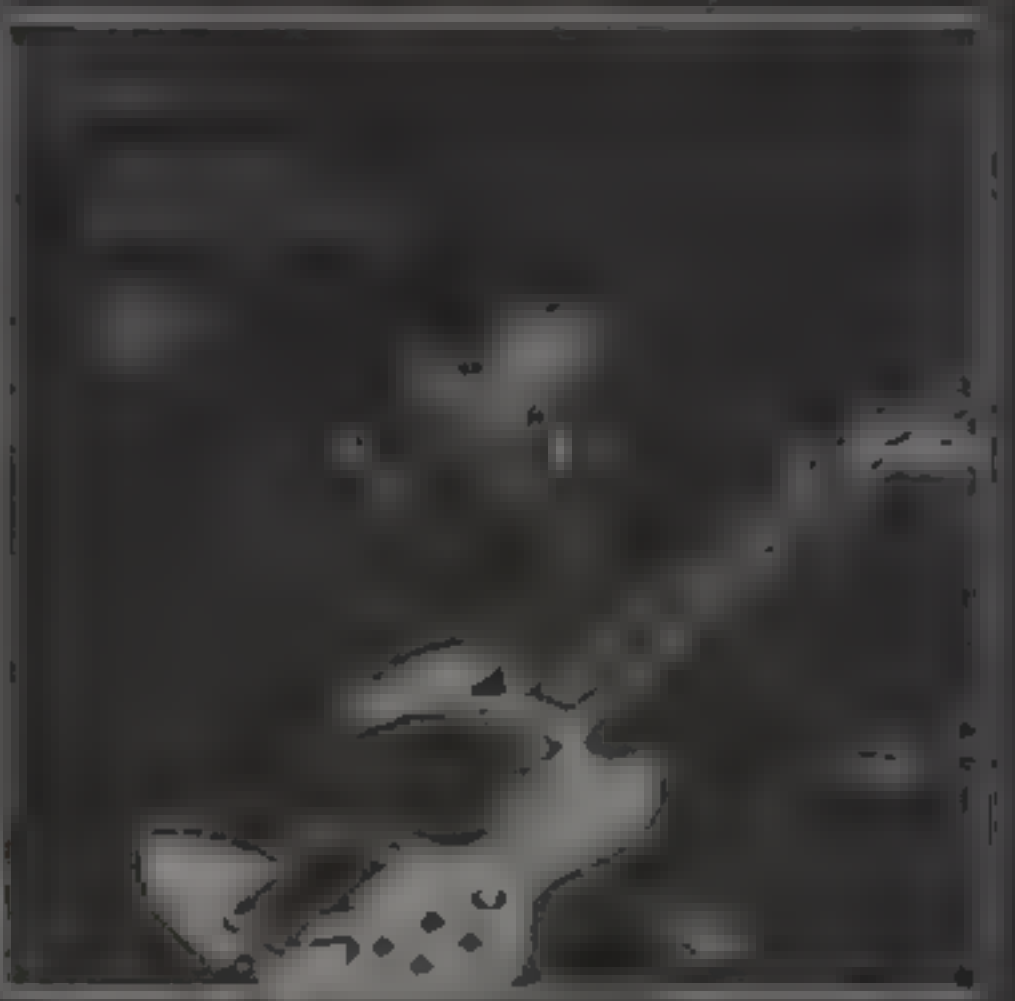
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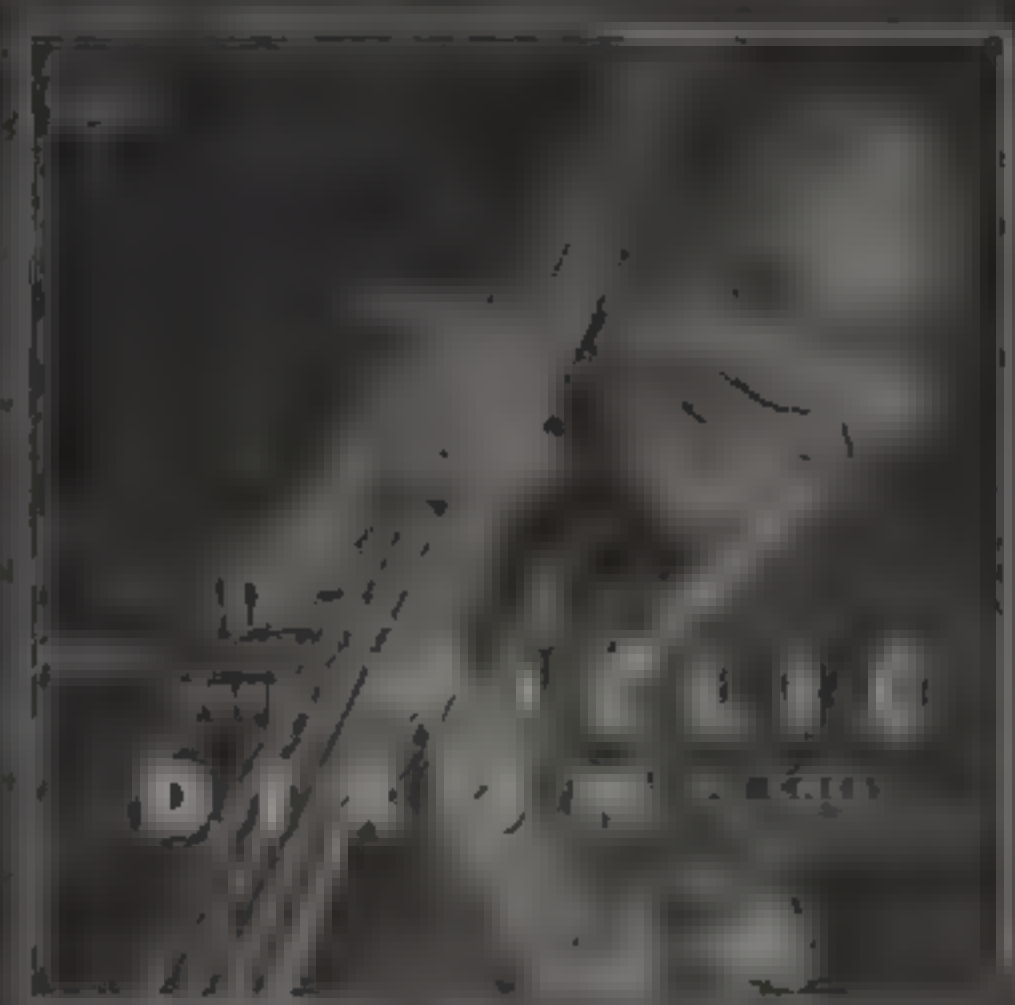
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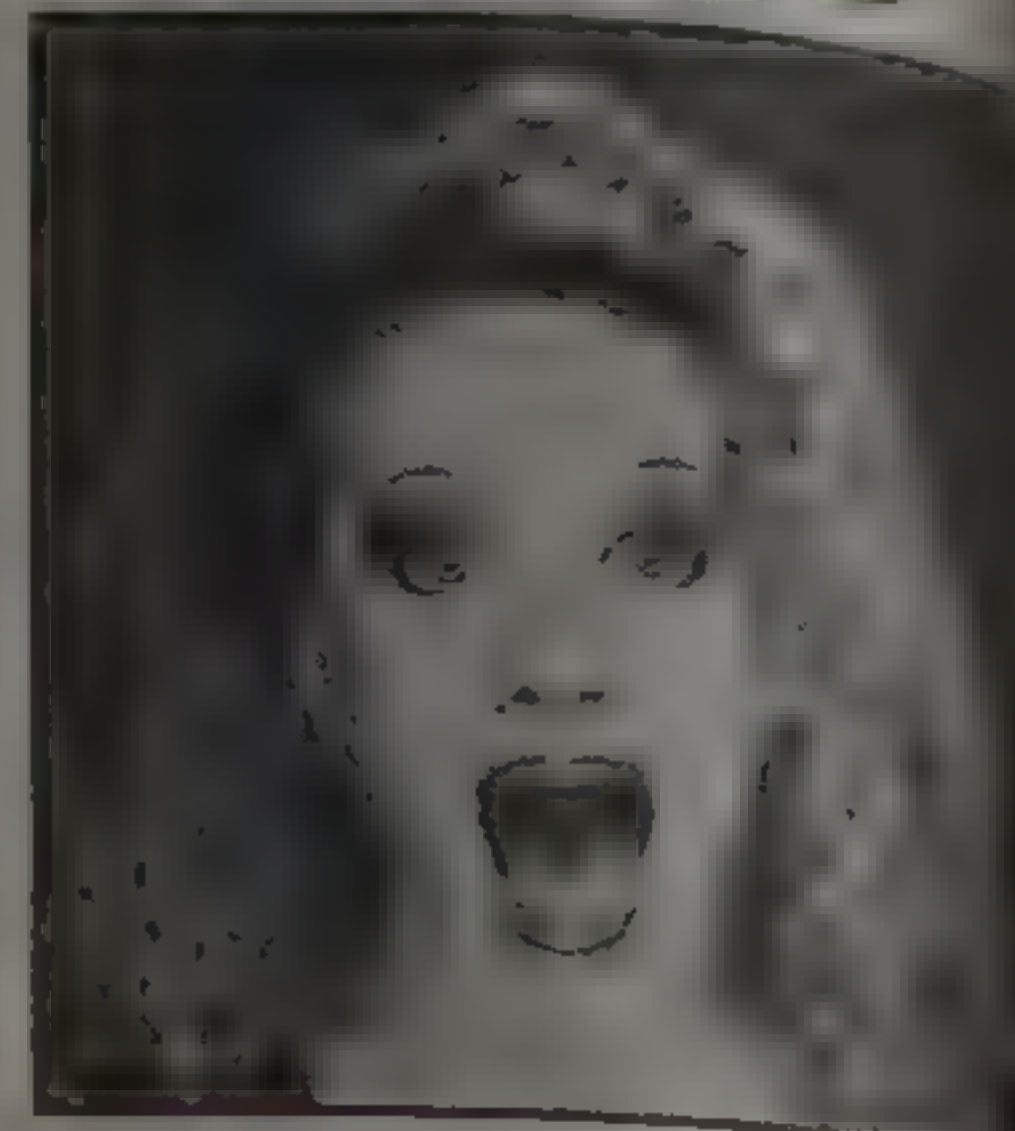
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PreVUE



Suzanne Westenhoefer

Very rarely does an interview subject tell the reporter to "Go fuck yourself!"

But then there was this lovely little chat with Suzanne Westenhoefer.

"I meant it a warm, good-mannered, non-threatening way," she says.

Westenhoefer tags herself as "the highest profile lesbian comedienne on the planet."

She doesn't, however, see herself coming back a couple of years from now, whining the press pigeonholed her.

"No, no. I've done that myself," says the HPLCOTP. "When I started doing this five-and-a-half years ago, that was how I'd introduce myself to the audience."

Proudly gay

"It was a joke, because there really wasn't anyone else. I'm proudly gay and I talk about it all of the time."

Westenhoefer splits her time between Los Angeles and her home in Ohio. So how did her middle-American neighbors take to living next door to the highest profile lesbian comedian on the planet?

"Well, we had one person move out, so I just bought their house and had it knocked down."

Ah! Revenge is a dish best served up by a demolition company.

As a public service sidebar to her career, Westenhoefer has

talked to high school students about the subject of being gay. (One question card came back to her: "When you have sex, what do you put your Virginia in?")

She admits, however, it's become far more difficult to do now.

"A lot of right-wing people got elected in the last election and then books started disappearing off the school shelves. School boards have made it policy not to talk about homosexuality in a positive way."

"In the meantime, my career has taken off. I don't have as much time to talk to students. Ironically?"

Indeed. This is the woman who makes irony an art. "Come to the show, and bring your wife," she says. "We'll have a great time!"

It isn't until the phone is picked up when the realization hits that 'we'll' carries several layers of ambiguity.

Hmmm...

Suzanne Westenhoefer
The Princess Theatre
March 17

Opera bats .400

THEATRE
BY FAULKE
KIRMAN

PreVUE

It's musical, it's funny—and it's opera.

It's Edmonton Opera's presentation of *Die Fledermaus* (The Bat) and it is likely to appeal to a wide audience due to its comic and playful storyline—and hey, it's even in English.

Set in 18th century Vienna, the mischievous Dr. Falke plans to embarrass his friend von Eisenstein at a masked ball only to fall asleep, intoxicated in a public park while dressed in his bat costume.

What follows is a dizzying spin of mistaken identities, accompanied by some of Johann Strauss's best-known waltzes.

Acting debut

Die Fledermaus also marks local talent Christine Schultz's first foray into the world of acting. Although Schultz has been a member of the opera chorus for seven years, the part of Ida is the first acting role she has ever had in a production.

"I'm not an actress," claims Schultz, who won the Johann Strauss scholarship a few years back. "Chorus acting is different, full of gestures and the big reac-

tions on stage. So now I find myself with quite a challenge!"

She claims she prefers singing to acting and that she would prefer future acting roles to be in a musical genre.

Says Schultz, "It's easier for me to act while I'm singing because the song carries me along. But when you have to use your own speaking voice it's really hard to find."

A major point of media attention has been the fact legend-figure skater Toller Cranston will make a cameo appearance during the ballroom scene in Act II. He will skate on a false ice surface made of a compound similar to dish soap, which gives the same effect as ice without the problem of melting.

However, Schultz says Cranston's involvement is very low-key among cast members. "We haven't met him yet. We open next week and we haven't even seen him on the ice surface yet—and we hope it will work."

"We don't want to make Toller Cranston the focus of the opera. We're not trying to talk about it too much, even. But it will be great and we are very excited because it will be just spectacular."

Die Fledermaus
Jubilee Auditorium
March 19 and 21

ReVUE

Nowhere in *The Addiction* is the word "vampire" spoken. For Abel Ferrara buries the symbols of the hoary old vampire genre under the rubble of

Katherine (Lili Taylor), a New York University philosophy major, is dragged off the street one night by a strange woman (Annabella Sciorra). The woman gives her a choice: "Look at me and tell me to go away."

Subsequently, Katherine starts acting, well, strange, but not so much you could distinguish her from any other student. She acquires sunglasses, a depressive attitude and an aversion to daylight. She takes up smoking.

Soon, she's built up a veritable coterie of the undead: look for cameos by *Onyx's* Fredro as one of the victims and the fantastic Christopher Walken as a vampiric tecto-

The Addiction is a serious and restrained meditation on society's thirst for evil. An unfortunate side effect, however, is that the film has also been drained of humor and eroticism: I found myself "meditating" a few times.

Even the climactic scene, where Katherine and her cohorts throw a little party, isn't the orgy of blood one expects from the director of *The Bad Lieutenant* and *Driller Killer*. The film is shot in black and white, for God's sake. It's often not a good sign in a vampire movie—but this is not your regular vampire movie.

ReVUE

is a modern retelling of the Dracula tale, beginning with Van Helsing's killing of Dracula ("He was tired and fat, much like Elvis at the end...") and follows Van Helsing, along with his wife and nephew, as they pursue the children of Dracula around New York City and eventually to Pennsylvania.

Produced by David Lynch
(*in Peaks*) and directed by
Michael Almercyda (*Twister* and
screenplay for *Search and De-
stroy*), *Nadja* features a terrific
cast including Peter Fonda (*Easy*

This playful film is shot in black and white and effectively uses Almereyda's favorite toy, the Fisher Price PXL 2000 camera, for several scenes. If you've never seen Pixelvision footage before, this film is a fun way to do so. The picture has a poetic look, although it occasionally drifts towards music video-style filmmaking.

The primary focus is on the disintegrating relationship between Van Helsing's nephew Jim

(Donovan) and his wife Lucy (Galaxie Craze) as she falls under the spell of Dracula's daughter Nadja (Lowensohn). Van Helsing (Fonda) comes across as a complete lunatic, wildly spouting useful but strange-sounding advice while racing around New York on a bicycle.

Meanwhile, Jim's half-sister Cassandra has found herself employed by the Dracula clan as Nadja's brother's nurse. (Dracula's son

Edgar is suffering from some sort of blood disease and doesn't want to be a vampire.) To further confound things, Edgar and Cassandra have fallen in love.

The film's intentionally campy look may put off some people, but for those who dig Hal Hartley, *Nadja* is a don't-miss.

Madja
Princess Theatre
Mar. 15-16

The Addiction
Princess Theatre
Mar. 13-16

Will Brad Fraser finally be coming up Rosie?

PreVUE

wards: Are they an achievement in excellence, or just a cynically motivated popularity contest? In a month bursting with good shows, they can also be fun and provide us with a little drama for our otherwise dreary lives.

Every year for the last 567 years, Alberta Motion Pictures Industries Association (AMPIA) has been giving out "Rosies" to well-deserving people in front of and behind the camera. Judging by the number of nominees, this year should be no different.

The only non-surprise will be
perimental-Post Piece. Cynthia
this is the runaway favorite, as
... roses... thorns... & dreams is
only film nominated in this
...
... (Parade) Fraser and

Another slugfest on the card has Gil Cardinal trying to wrestle the Best Director crown away from defending champ Francis Damburger. Blood is guaranteed to spill in this match-up!

The head-scratcher in all of this is the absence of Ken Berry's name on the list of the contenders of the Best Editing belt. Not that Berry's starving for one of the chrome-encrusted beauties. As the proud owner of two Rosies, he keeps one on his office desk at all times for everyone to see. You can't miss it: It's the one with the pens in it.

**Alberta Film and
Television Awards
Calgary
March 16**



CAPITOL
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10065 - JASPER AVENUE

YOUR TOTAL ENTERTAINMENT CENTRE

SOUTHSIDE
3110 CALGARY TR. S.
433,6400

rad. (Parade) Fraser and

Dead Man alive with cinematic bliss

CINEMA

BY JASON MARGOLIS

ReVUE

Just as everyone was about to declare 1995 as being one of the worst years in cinema history, along came a terrific batch of challenging, thought-provoking and emotionally-affecting films to top the odds.

Leaving Las Vegas, 12 Monkeys and, most recently, *Dead Man Walking* are among some of the finest wares ever to emerge from

the Hollywood machine.

Of the three, *Dead Man Walking* challenges the audience the most, as it asks you to defend your own opinion on the issue of capital punishment while playing witness to (and ultimately understanding) the emotionally-charged viewpoints of characters on both sides of the issue.

But lest you think *Dead Man Walking* is some big philosophical debate posing as a movie, it is visual storytelling of the highest caliber, incorporating a variety of cinematic elements such as multi-

ple film formats (Super 8, still photographs and grainy black and white sequences), impressive enough when used by Oliver Stone for historical recreations, but even more effective when presented as subjective recreations from characters' memories.

Spiritual counselor

Dead Man Walking explores the final days of convicted murderer and rapist Matthew Poncelet (Sean Penn) and his relationship with his spiritual counselor, Sister

Helen Prejean (Susan Sarandon). Although the film attempts to add suspense through Prejean and her colleague's desperate attempts to wrest a reprieve for Poncelet, the true drama of the story is the unusual and strangely intimate relationship develops between the two leads.

Sarandon is outstanding as Prejean, a woman of unspeakable faith and generosity. She radiates strength when required and painfully demonstrates the inner turmoil of a person who has found herself in way over her head.

Penn is every bit Sarandon's equal, especially since he manages to make the audience care about the contemptible Poncelet. Although Poncelet maintains he is not a murderer, he was an accessory to the deaths of two teenagers.

And as the media telecast sprinkled throughout the film point out, Poncelet is racist and misogynistic.

Yet, by the end of the film Penn has created a character so rich and detailed you can't help but feel proud of his hard-earned dignity and self-respect.

Every one of the supporting characters are excellent, and special mention should be made for Raymond J. Barry (recently seen in *Sudden Death*) as Earl Delacroix, the father of one of the murdered teenagers and Roberta Maxwell (*Philadelphia*) as Poncelet's mother Lucille.

Casting director Douglas Albel deserves an award for stocking the film with such amazing faces: not slick, Hollywood faces, but interesting character faces.

This made each member of the cast appear as real, well-developed characters, even if they only appear for a few seconds. It adds an incredible layer of grim reality to the proceedings.

In adapting the true story of Sister Helen Prejean, Robbins turns what could have easily been a mediocre television movie into a profoundly lasting work.

His previous effort behind the lens, *Bob Roberts*, was witty, but there was no indication he had this kind of power in him—unless you consider his strong acting skills in films as *The Shawshank Redemption* and *Jacob's Ladder*.

Every little touch, from subtle light shifts reflecting off the barbed wire separates Poncelet from Prejean when they first meet to the beautiful gospel and Eastern-influenced score by David Robbins. Poignant songs by Nusrat Fateh Ali Khan, Eddie Vedder and Bruce Springsteen add something special to the film.

Dead Man Walking
Cineplex Odeon
Daily

Metro Cinema gets sci-fi fever

CINEMA

BY RUSSELL MURPHY

ReVUE

Forget Spielberg, Lucas and their ilk: Metro Cinema screens two real sci-fi classics this weekend.

GARNEAU THEATRE

Movie Info 433-0728
8712 - 109 St.

Wide Screen - Full Surround Stereo

FRIDAY, MARCH 15

Braveheart

(extremely violent scenes, not suitable for preteens)

5:00 P.M. (P)

C.E.S.S. Fund Raiser

Double Feature

9:00 P.M.

SATURDAY, MARCH 16

Judy Small Live in Concert

Doors open 7:00 p.m.

SUN. - THU., MAR. 18-21

Golden Eye

8:30 P.M. (P)

MARCH 22-28

Bugs Bunny Film Fest (G)

Presented by K-97,

Edmonton Journal,

Art of Animation Gallery

& Star City

SPECIAL PRICING IN EFFECT

• No 8:30 pm Friday, March 15 - Private Bookings

• No 5 or 7 pm Sunday March 17 - Private Bookings

K-97 Nite Owl

• No 8:30 Nite Owl Friday, March 15

& Saturday, March 16 - Private Bookings

Before 6 p.m. All Shows \$1.25

After 6 p.m. \$2.50 Tuesdays All Seats \$1.25

Considered one of the most perfect films ever made and without a doubt the most perfect science fiction film ever made, *La Jetee* was the inspiration for Terry Gilliam's *12 Monkeys*.

La Jetee takes place in post-apocalyptic Paris where a young man's vivid memories apparently make him the perfect candidate for a time travel experiment.

His movement in time is documented by still photographs—indeed, almost the entire film is a series of still photographs—and these frozen, moving images communicate the importance of a love affair we know is doomed before it begins. The one time the film utilizes a moving image is extraordinarily disarming.

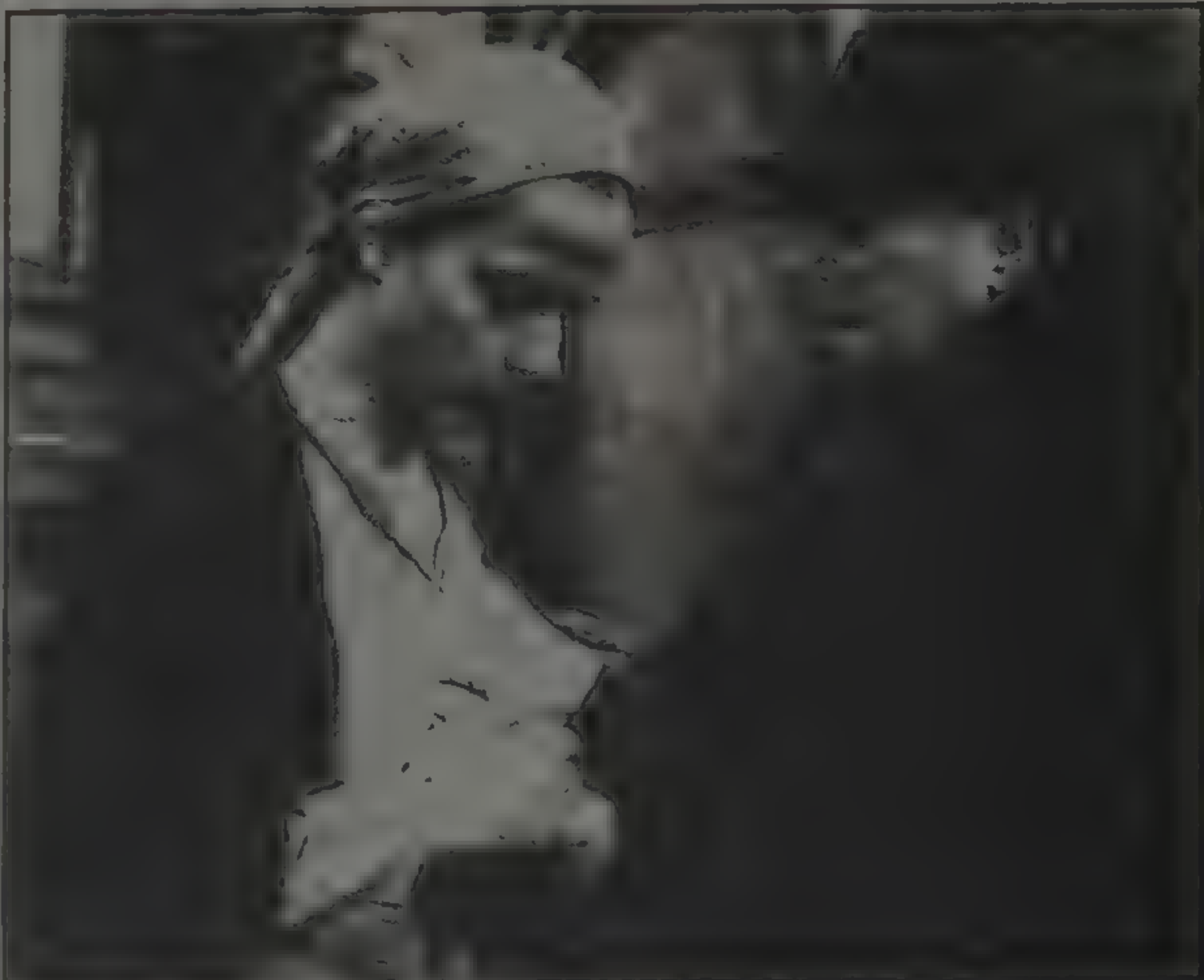
La Jetee is only a half-hour long, but the substance packed into these scant 29 minutes is more fulfilling than anything which has been available to watch on the screen over the last three years.

Furthering the generally apocalyptic theme, Metro Cinema continues the evening with Jean-Luc Godard's latest film, *Germany Year 90 Nine Zero*.

More cynical than *La Jetee*, *Germany Year 90* marks the return of Lemmy Caution, played by the late Eddie Constantine.

Caution is the detective from Godard's futuristic classic, *Alphaville*. In *Germany Year 90*, Caution is the last spy as he wanders post-wall Germany looking for the "West."

The film is almost a return to the



Eddie Constantine and Claudia Michelsen in *Germany Year 90 Nine Zero*

Godard films of the '60s. As in those works, the film documents a journey, though the destination is infuriatingly vague.

And the trip itself is jam-packed with metaphors in the shape of historic characters places and of contemporary corporate America.

The film takes place shortly before Christmas. The stores are newly packed with things the West takes to represent wealth.

Caution, newly emerged mole and filmic archetype, begins an odyssey across a country which has just denuded itself of its own history.

Of course, having given up its history, albeit willingly, the land can have no future—hence the apocalyptic nature of the film.

Utilizing the same static camera techniques which made *Weekend memorable*, Godard forces his poor creation to inhabit landscapes which are at once both stridently familiar and desperate.

La Jetee
Germany Year 90
Nine Zero
Metro Cinema
Mar. 15-16

Alternative Video Spot

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(WE RESERVE)

New Video:

Braveheart

Assassins

Babysitters' Club

Ace Ventura

When Nature Calls

Alternative:

Muriel's Wedding

War of the Buttons

Clockers

The Gift
(Jane's Addiction)



10337-82 AVENUE

THURSDAY, MARCH 14
THE ADDICTION (TBA) 7:00 PM
THE CITY OF LOST CHILDREN (TBA) 8:00 PM
FRIDAY, MARCH 15
NADJA (TBA) 7:00 PM
THE ADDICTION (TBA) 8:00 PM
SUNDAY, MARCH 17
BALTO (G) 1:30 PM
ALL THE KING'S MEN 7:00 PM
THE ADDICTION (TBA) 8:00 PM
KABATITIA 9:00 PM
SUNDAY, MARCH 17
Womospice presents lesbian comedy
Suzanne Westenhofer. For ticket information,
call Womospice at 425-0511.
SUNDAY, MARCH 17
GONE WITH THE WIND (M) 7:00 PM
TUESDAY, MARCH 19
THE ADDICTION (TBA) 7:00 PM
ATLANTIS (TBA) 8:15 PM
SUNDAY, MARCH 19
A LITTLE NITRO 7:00 PM
MISERABLE (TBA) 9:00 PM

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Fri Mon Tue Wed Thu 7:00 9:30

Sat Sun 2:00 7:00 9:30

SCARFACE (R) THX Late show Sat 11:45

WESTMOUNT CTR

100 Ave. & Glenora Rd

439-3723

BIRDCAGE (M) DTS Digital

Fri Mon Tue Wed Thu 7:10 9:35

Sat Sun 2:00 7:10 9:35

TOY STORY (G) Sat Sun 2:30

EXECUTIVE DECISION (M)

Fri Sat Sun Tue 1:10 3:35 7:05 9:45

Sat Sun 2:10 7:00 9:45

UP CLOSE & PERSONAL (PG)

Fri Mon Tue Wed Thu 7:15 9:40

Sat Sun 2:00 7:15 9:40 coarse language

WESTMALL

10000-100 Ave

444-1242

EXECUTIVE DECISION (M)

Fri Sat Sun Tue 1:00 3:45 7:00 9:45

Mon Wed Thu 7:00 9:45

BIRDCAGE (M) DTS Digital

Fri Sat Sun Tue 1:10 3:35 7:15 9:40

Mon Wed Thu 7:15 9:40

TOY STORY (G) Fri Sat Sun Tue 1:20

MUPPET TREASURE ISLAND (G)

Fri Sat Sun Tue 3:30

UP CLOSE & PERSONAL (PG)

Fri Sat Sun Tue 1:15 3:45 7:05 9:35

Mon Wed Thu 7:05 9:35 coarse language

HOMEWARD BOUND II (G)

Fri Sat Sun Tue 1:30 3:40 6:45 9:00

Sat Sun 2:30 7:15 9:40

GATEWAY 8

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436-6911

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EXECUTIVE DECISION (M)

1:20 4:00 6:45 7:15 9:30 10:00

BIRDCAGE (M) DTS Digital

1:30 3:50 7:00 7:30 9:20 9:50

TOY STORY (G) 3:45

HELLRAISER IV (R) 6:45 gory violence (thru)

MUPPET TREASURE ISLAND (G) 1:20 3:45

Braveheart (M) 8:45 extremely violent

recommended for pre-teens

HOMEWARD BOUND II (G) 2:00 4:00 7:20 9:1

MR. HOLLAND'S OPUS (PG)

Fri Sat Sun Mon Tue Thu 1:15 4:00 6:50 9:30

Wed 1:15 4:00 9:30

UP CLOSE & PERSONAL (PG) 1:40 4:10 7:05 9:40

coarse language

BABE (G) 1:45 4:15

All seats \$1.25

with this coupon.

LONDON DERRY

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475-4555

SPECIAL SAVINGS - \$3.00 MATINEES

BEFORE 6:00 PM

EXECUTIVE DECISION (M)

Fri Mon Tue Wed Thu 7:00 9:45

Sat Sun 1:00 3:45 7:00 9:45

MUPPET TREASURE ISLAND (G) Sat Sun 1:15

BIRDCAGE (M) Fri Mon Tue Wed Thu 7:15 9:40

Sat Sun 2:30 7:15 9:40

a MINUTE at the MOVIES by Todd James

BEFORE AND AFTER Oscar winner Meryl Streep and Oscar nominee Liam Neeson might have looked back longingly at their careers before they found themselves in this tired drama. They play two parents whose lives are shattered after their teenage son (Edward Furlong) is accused of murdering his girlfriend. Try as they might, Neeson and Streep can only wrench so much emotion out of an audience who lost interest long ago. (V)

THE BIRD CAGE Robin Williams and Nathan Lane (*The Lion King*) star in this remake of the French farce *La Cage Aux Folles*. Williams plays Armand, the proprietor of a gay nightclub, and Lane is Albert, the star performer at "The Bird Cage" and Armand's flamboyant longtime companion. The laughs begin when Armand's son (Dan Futterman) from his only heterosexual encounter 20 years ago announces his marriage to the daughter of a conservative senator (Gene Hackman). This isn't just guys-in-wigs-and-high-heels schtick—*The Bird Cage* is a genuinely funny, well-scripted comedy that manages to sneak in a message about family values which come in many forms in the 1990s. (VVVV)

BROKEN ARROW John Travolta plays a U.S. Army fighter jet pilot who steals two nuclear warheads and plans to blackmail the U.S. government. Christian Slater is a fellow pilot and former friend who must stop him before he triggers nuclear armageddon. Travolta is being an attractive delogue for Utah tourism, *Broken Arrow* offers nothing new. (V)

Y HALL John Cusack stole this role from under Al Pacino's nose. What he bagged isn't worth stealing. Cusack plays

Kevin Calhoun, the Louisiana-born deputy mayor of New York who holds his boss (Al Pacino) in high esteem. You'd have more fun dropping down to our own city hall during a discussion over a new cat by-law. (VV)

DEAD MAN WALKING Susan Sarandon plays a nun who becomes the spiritual advisor to a death row inmate in this story based on the true account of Sister Helen Prejean. Sarandon's performance is honest and Penn is both menacing and boyishly charming. A chilling final scene puts the audience right in the gas chamber. (VVVV)

HAPPY GILMORE Though funnier than the Adam Sandler's insipid *Billy Madison*, *Happy Gilmore* is still a shrine to all things stupid and crude and will only appeal to the 13-year-old-and-under crowd. If you're a Sandler fan, my condolences, and you get what you deserve in *Happy Gilmore*. (VV)

IF LUCY FELL Sarah Jessica Parker plays a therapist who could really do some damage in this quirky romantic comedy from writer-director and star Eric Schaeffer (*My Life's in Turnaround* and TV's *Two Something*). Schaeffer plays Joe, a serious painter and Lucy's roommate. They decide to fulfill a pact they made years ago to jump off the Brooklyn bridge if they haven't met their true love by the time the big three-oh has rolled around. Lucy's day of doom is only a month away and the search for romance is on. You're right on the money if you think this sounds like syrupy romantic hogwash. Sure, it's played for laughs, but with Schaeffer's clumsy direction and manipulative hamhanded dialogue that's supposed to pass for intellectual humor, I was hoping their death pact would be fulfilled. (V)

MR. HOLLAND'S OPUS Richard Dreyfuss plays Glenn Holland, a musician with a dream to compose his own opus. To support his expecting wife (Glenn Headley), Holland takes on what he thinks will be a temporary job as a high school music teacher. That gig turns into a 30-year stay. Yes, this movie can be hokey. But with Dreyfuss conducting, it is one sweet symphony. (VVVV)

MUPPET TREASURE ISLAND Kermit and Miss Piggy sorely miss

the magic of their creator, the late Jim Henson. His son Brian pulls the strings in this lacklustre and too long adventure based on Robert Louis Stevenson's classic. (VV)

SENSE AND SENSIBILITY Emma Thompson's first stab at screenwriting is a roaring success as she tackles Jane Austen's funny and passionate story of women in search of love and inherited money. *Sense and Sensibility* is a rich melodrama with well-developed characters. (VVVV)

TOY STORY Disney's first full-length feature created entirely through computer graphics is remarkable. But the characters transcend all the high-tech wizardry and make *Toy Story* a magical, funny adventure. This is solid entertainment that uses the most awe-inspiring animation you've seen in a long while. (VVVV)

12 MONKEYS Bruce Willis stars as James Cole, an unwilling volunteer from the year 2035 sent back in time to gather information about a terrorist group who unleashed a virus which virtually wiped out the world's population in 1996. In the end, this is a thinly-disguised chase movie. (VV)

UP CLOSE AND PERSONAL Michelle Pfeiffer plays Tally Atwater, former waitress and craps dealer with a dream of working in TV news. She's hired by as Warren Justice (played by the seemingly ageless Robert Redford), a well-respected veteran newsman whose career has stalled due to his reputation as a rebel. All the signs pointed to this turning into a sticky-sweet romantic stomach-turner, but surprisingly, it manages to stay away from a lot of the pitfalls often seen in a romance movie. (VVV)

VUE MOVIES

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-9100

O. HENRY'S FULL HOUSE (1952)
Compendium of five short films based on five turn-of-the-century stories by O. Henry, including *The Gift of the Magi*. Introduced by John Steinbeck. Stars Marilyn Monroe, Charles Laughton, et. al. Dir. Howard Hawks, Henry King, et. al. (Mar. 18, 8 p.m.)

METRO CINEMA
NFB Theatre, Canada Place
875-9212

DOUBLE FEATURE: LA JETEE: In a post-apocalyptic Paris, a young man with "perfect" memory reads himself for a time travel experiment. Also, GERMANY YEAR 90 NINE ZERO (1992): In a vague future, Germany's last spy searches for the semi-mythical "West." Features the return of Godard's *Alphaville* anti-hero, Lemmy Caution. Dir. Jean-Luc Godard. (Mar. 15-16, 8 p.m.)

CINEPLEX ODEON CINEMAS CINEMA GUIDE

Showtimes effective Mar 15-21, 1996

EDMONTON CENTRE CINEMAS

100 St. James St. W. 101 St. W. 102 Ave. W. 103 Ave. W.

RUMBLE IN THE BRONX M
Daily 2:40, 7:30, 9:50 PM; mat Sat/Sun 4:40 PM.

UP CLOSE AND PERSONAL PG
Daily 2:20, 7:20, 9:40 PM; mat Sat/Sun 4:45 PM. Coarse language.

DEAD MAN WALKING M
Daily 2:10, 7:00, 9:25 PM; mat Sat/Sun 4:30 PM.

BROKEN ARROW M
Daily 2:10, 7:15, 9:40 PM; mat Sat/Sun 4:35 PM. Violent scenes.

EXECUTIVE DECISION M
Daily 2:00, 7:10, 9:45 PM; mat Sat/Sun 4:35 PM.

SENSE & SENSIBILITY PG
Daily 2:00, 7:00, 9:35 PM. No show March 21, 7:00 PM.

IL POSTINO (THE POSTMAN) PG
Daily 2:15, 7:20, 9:30 PM; mat Sat/Sun 4:30 PM. Subtitled.

DOWN PERISCOPE PG
Daily 2:30, 7:20, 9:45 PM; mat Sat/Sun 4:20 PM. Language warning.

ED PG
Daily 2:20, 7:10, 9:20 PM; mat Sat/Sun 4:20 PM.

WEST MALL 8

West Edmonton Mall
Phase III Entrance 2 • 444-1870

DOWN PERISCOPE PG
7:10, 9:20 PM; mat Sat/Sun 2:20 PM; Language warning.

HELLRAISER 4
2:20, 7:25, 9:45 PM. mat Sat/Sun 4:15 PM.

SENSE & SENSIBILITY PG
Daily 2:10, 7:00, 9:35 PM.

ED PG
2:40, 7:15, 9:20 PM. mat. Sat/Sun 4:45 PM.

RUMBLE IN THE BRONX M
2:30, 7:10, 9:10 PM. mat Sat/Sun 2:30 PM.

BROKEN ARROW M
7:10, 9:30 PM. mat Sat/Sun 2:10 PM. Extremely violent scenes, not suitable for pre-teens. DTS Digital Stereo.

IF LUCY FELL M
Daily 2:10, 7:20, 9:45 PM, mat Sat/Sun 4:45 PM. Coarse Language.

HAPPY GILMORE PG
Daily 2:30, 7:10, 9:45 PM, mat Sat 4:50 PM.

CAPITOL SQUARE

10645 Jasper Avenue • 426-1307

MR. HOLLAND'S OPUS PG
Daily 8:00 PM; mat Sat/Sun 2:00 PM.

HELLRAISER 4 R
Daily 9:40 PM. Gory violence throughout.

HAPPY GILMORE PG
Daily 7:20 PM; mat Sat/Sun 2:30 PM. No show March 20, 7:20 PM.

IF LUCY FELL M
Daily 7:30, 9:30 PM; mat Sat/Sun 2:20 PM. Coarse language.

HOMEWARD BOUND 2 PG
Daily 7:00, 8:45 PM, mat Sat/Sun 2:10 PM.

WESTMOUNT 4

114 Ave. S. 104 Ave. S. 105 Ave. S.

DOWN PERISCOPE PG
7:10, 9:20 PM; mat Sat/Sun 2:20 PM. Language warning.

RUMBLE IN THE BRONX M
7:30, 9:50 PM. mat Sat/Sun 2:30 PM.

BROKEN ARROW M
7:10, 9:30 PM. mat Sat/Sun 2:10 PM. Extremely violent scenes, not suitable for pre-teens. DTS Digital Stereo.

VILLAGE TREE MALL

10000 130th St. S. 130th St. S. 131st St. S. 132nd St. S.

HAPPY GILMORE PG
Daily 7:30, 9:30 PM; mat Sat 2:30 PM.

EXECUTIVE DECISION M
Daily 7:15, 9:40 PM; mat Sat/Sun 2:15 PM.

BIRD CAGE M
Daily 7:00, 9:35 PM. mat Sat/Sun 2:05 PM.

MR. HOLLAND'S OPUS PG
Daily 8:00 PM; mat Sat/Sun 2:00 PM.

HOMEWARD BOUND 2 G
Daily 7:10, 9:10 PM; mat Sat/Sun 2:10 PM.

BROKEN ARROW M
Daily 7:15, 9:30 PM; mat Sat/Sun 2:15 PM. Violent scenes.

MUPPET TREASURE ISLAND G
Daily 7:20, 9:20 PM; mat Sat/Sun 2:20 PM.

JUMANJI PG
Daily 7:30, 9:40 PM; mat Sat/Sun 2:30 PM.

TOY STORY G
Daily 7:20, 9:00 PM; mat Sat/Sun 2:20 PM.

SENSE AND SENSIBILITY PG
Daily 7:00, 9:35 PM; mat Sat/Sun 2:00 PM.

DOWN PERISCOPE PG
Daily 7:05, 9:15 PM; mat Sat/Sun 2:05 PM. Language warning.

BROKEN ARROW M
Daily 7:15, 9:30 PM, mat Sat/Sun 2:15 PM.

CINEMAS 6

West Edmonton Mall
Phase I Entrance 44 • 444-1311

DUSTON CHECKS IN PG
Daily 6:35 PM; mat Sat/Sun 2:25 PM.

BIDOME PG
Daily 7:15, 9:10 PM; mat Sat/Sun 2:45 PM. Coarse language.

BALTO G
mat Sat/Sun 2:40 PM.

BRAVEHEART PG
Daily 8:45 PM. Extremely violent scenes, not suitable for pre-teens.

GOLDENEYE M
Daily 6:50, 9:35 PM, mat Sat/Sun 2:10 PM.

ACE VENTURA 2 PG
Daily 7:30, 9:50 PM, mat Sat/Sun 2:35 PM.

SCREAMERS M
Daily 7:05, 9:20 PM, mat Sat/Sun 2:15 PM.

TWELVE MONKEYS M
Daily 6:45, 9:30 PM, mat Sat/Sun 2:00 PM.

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VUE Ratings

O = Awful
V = Bad
VV = Poor
VVV = Good
VVVV = Very Good
VVVVV = Excellent

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In full Plume

Ex-Bonnyville rocker Mike Plume emulates beat writer Jack Kerouac in his songwriting odyssey

POP/ROCK

BY GARY MCGOWAN

PreVUE

Mike Plume's eyes meet you slightly ahead of the rest of the man. They're big, hazel eyes that manage to look innocent and world-weary all at the same time.

The soulful gaze reflects the strengths of Plume's music; a churning, edgy heartland mixed with a sometimes-naïve lyrical dignity.

Dressed in *de regeur* rock attire (boots, black jeans, T-shirt and black motorcycle jacket), Plume settles down over coffee to discuss his new album, *Jump Back Kerouac*.

The album title pays homage to beat writer Jack Kerouac.

"His whole thrill with life appeals to me," says Plume. "There's so much energy in his books. When he describes smelling the morning air while driving through the Arizona desert, I smell it as I'm reading the passage."

Not a bad example to follow for a songwriter who cites the "feeling" of a song as the starting point of his writing.

The 28-year-old Plume has had a plethora of feelings (good and bad) on which to draw upon since he got serious about his songwriting back in the 1980s.

Entry to Alberta

Born in Moncton, N.B., a parental divorce found Plume, his mother and younger brother "goin' down the road" to Alberta in 1985.

"We thought the boom would never end here," laughs Plume.

The family settled in Bonnyville in time for Mike to complete High School. Weeks after Grade 12 began to fade in the rear-view mirror, so did Bonnyville as Plume hit the road in a rock 'n' roll cover band.

Playing AC/DC songs in bars across Western Canada had its mo-

ments ("How much you got paid tended to depend on how long your hair was.") but Plume still wanted to develop his own material.

"Yeah, I knew I always wanted to be a songwriter," he laughs. "But I just didn't know I actually had to write songs to become one."

The moment of truth came one night in Estevan, Sask.

"I was watching television before the gig and Simon and Garfunkel's Central Park Concert came on. I was listening to Paul Simon and thinking 'now there's a songwriter.'"

Plume went out and bought Paul and Artie's Greatest Hits album the very next day, followed quickly by the first Bob Dylan Greatest Hits collection.

"I just thought to myself how together these guys were," enthuses Plume.

"So I bought an acoustic guitar and started to see if there was some way of capturing that essence they had on my own."

Step one in the process was deep-sixing the cover band (which he did in 1989) and step two was enrolling in a songwriting convention in Los Angeles in 1990.

"Some of it was good and some of it was too cookie-cutter," remembers Plume.

His first trip to California did, however, led to a meeting with fellow conventioner Gene Eckhart, a Texas singer/songwriter. Plume and the Dallas native kept in touch and plans were made for Plume to visit the Lone Star State.

And then Plume's mother died.

"I didn't want my mother to die," says Plume in a halting voice as he recalls her cancer-related death. "But it was at that point I learned how to write songs."

His mother's passing forced open previously untapped emotional well-springs and led him to the collection of songs (dedicated to her memory) which became his first album, *Songs From A Northern Town*.

Plume finally made his much-anticipated journey to Dallas in

the summer of 1992 where he reconnected with Eckhart.

"Gene told me about this producer named Phillip Barrett that he knew and he thought maybe he'd be interested in producing an album for me," remembers Plume.

Barrett was indeed interested, and so it was that a boy from Bonnyville found himself walking through the lobby of the legendary Summit Studio in Dallas.

"They have this wall-of-fame as you walk in the front door and there's pictures of James Brown recording there, the Rolling Stones working on stuff from *Exile on Main Street*, Stevie Ray Vaughn playing."

Laughing, he says "Helen Reddy even recorded 'I Am Woman' there."

First album

Surrounded by Texas musicians, he cut *Songs From A Northern Town*, returned to Edmonton and, well, didn't quite become a rock 'n' roll star.

"It started out real strong," recalls Plume. "then three months after the record came out I realized I couldn't do it all by myself."

He was attempting to book shows, promote the disc, lead the band and generally act as a one-man record company. He burned out.

"I had to get away from music. I basically retired for six months. I bartended during the day and kept hoping that 'fire-in-the-pit-of-your-stomach' feeling I had when *Northern Town* came out would return."

The flame reignited around the time Plume began to put together the current version of his band.

"I needed some excitement behind me," says Plume—excitement he found with the current version of the band which includes lead guitarist Dave Klym, bassist Derek Mazurek, drummer Kevin Dabbs and backing vocalist Trish Wight. Work then began on *Jump Back*.

Songs From A Northern Town was about a small town and the

desire to get out," Plume reminisces. "And on *Jump Back Kerouac* I've gotten out, but now I'm on the road all the time."

Recorded at Edmonton's Wolf Willow Studios at what he describes as a "breakneck pace," the album crackles with the excitement of a band entering the recording studio for the first time.

"Even though we'd played the songs a couple of hundred times in the year before recording them, there was still a great deal of nervous energy (in the sessions)," Plume recalls.

Plume camp followers will have heard most of the songs at his frequent live gigs in the last year. The album's first single is the moody "Save Me From Myself."

"It's not the most obvious song on the album," agrees Plume. "But there's something about the melody that brings me back. It has a subtle anguish to it."

Asked to pick his favorite track on the album, he quickly selects a song called "Good Intentions." Driven by the irresistible chorus "they say that good intentions pave the road to hell," Plume feels he and the band "really captured" something in that recording.

"I think we captured the frustration a lot of people have in life of wondering how many times you have to walk into a wall before you can open a door and walk through it."

That may be the most appropriate description of Plume's connection with the public. He has a rare ability to capture and convey the anguish and frustration life kicks at people on an ongoing basis.

"Yeah, I'll take feeling and emotion over technique any time," asserts Plume.

His starting point for songwriting is always "something I was feeling" and often the actual subject of his songs is as much a surprise to him as it is to his audience on first hearing.

"There's a song on *Jump Back Kerouac* called 'Sweet Lorraine,' and for a year and a half I thought it was about a woman. The other

day I was singing it and it hit me that this song is really about addiction. Now, it could be about addiction to many things, but it's still about addiction. I didn't know that until now—and I wrote it."

Heartland sound

In a post-Seattle world, the only cloud on the Mike Plume horizon appears to be the marketplace visibility of his heartland sound. There is a lot of Springsteen/Mellencamp/Fogerty percolating through Plume's music. He's willing to add a few less-obvious choices to the mix, too.

"There's a lot of quirky songwriters like Tom Waits and Lyle Lovett who've also influenced me," he acknowledges. "But you can't help but be a product of your influences."

So there. If the public is tired of heartland rock then they won't buy Mike Plume. Period. He's not about to put on a toque and start gushing about the sun glinting off the Puget Sound waves.

Instead, Plume is gearing up for some of the tough work which looms in front of any independent artist seeking to advance a career.

"Nothing works better than hard work," sighs Plume. "And we all have to establish ourselves right across the country."

Club touring, opening acts and a video are all in the offing for the next few months.

Coffee drunk, Plume takes his leave with a parting thought on his career-to-date.

"That whole fear of failure is there all the time. You can either let it get to you or you can thrive on it."

As he blinks his eyes one more time his hazel gaze reveals not just his unique blend of the innovative and world-weary but a steady determination as well. Clearly, the man thrives on the challenge presented by a life in music. There's never lie.

Mike Plume
Sideltrack
Mar. 16

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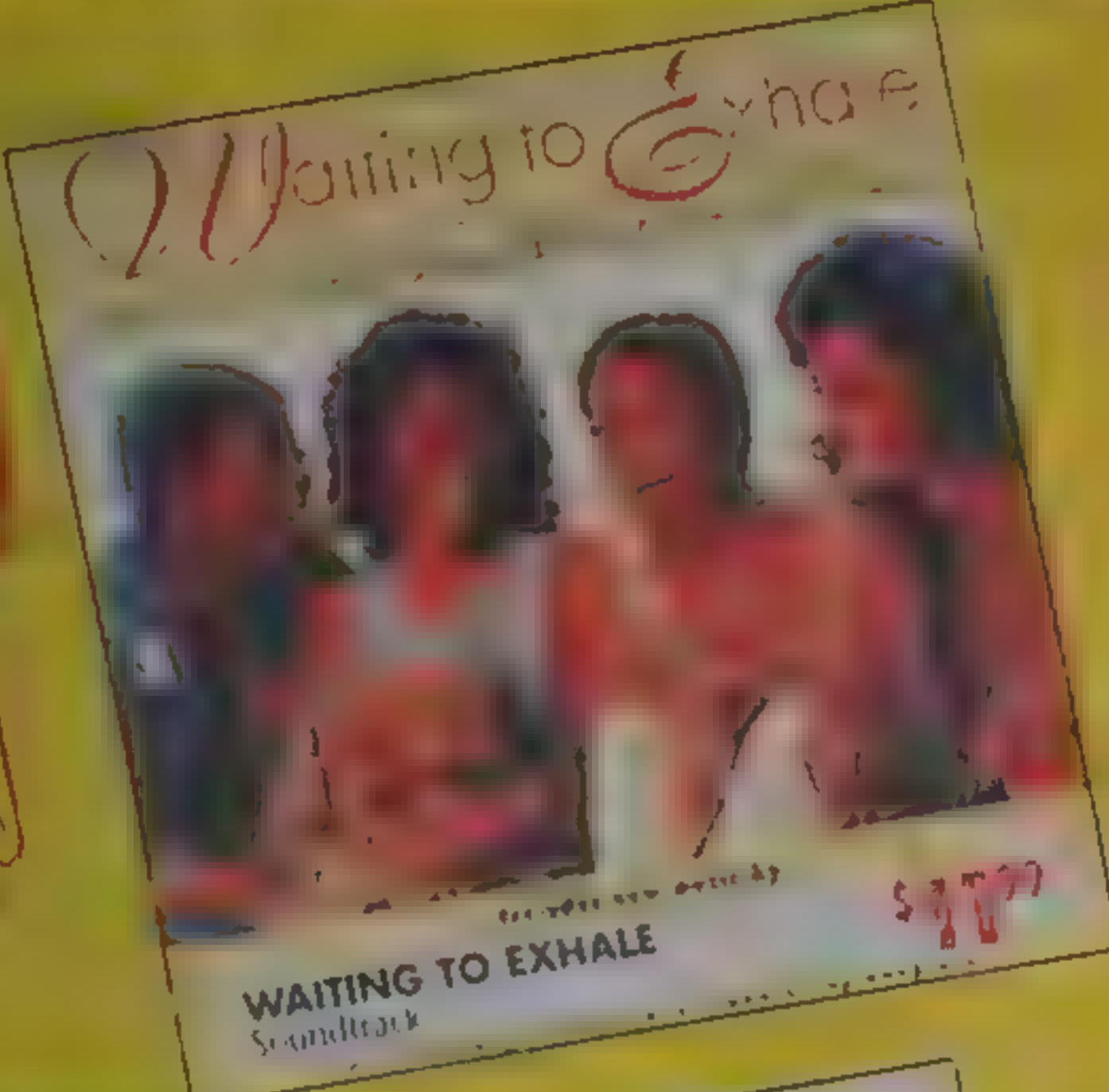
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Human psyche spelunking in the Cave

MULTIMEDIA
BY CHAUNCEY
FEATHERSTONE

PreVUE

The human psyche is a dark place, complex, dangerous to spelunkers.

Cave, a multimedia exploration, recounts Sheryl Simmons' journey following her diagnosis of dysplasia of the cervix nine years ago.

Dysplasia is a volatile pre-cancerous condition. Simmons immediately underwent conventional laser surgery.

Healing went beyond the surgery: the diagnosis scared the day-lights out of her.

Christian beliefs

Traditional rebuilding methods weren't working.

Says Simmons, "The beliefs I had been raised with, the Christian beliefs, were no longer serving the woman that I was."



Cave is a multimedia explosion.

Simmons relates her encounter to research myth. I found a myth that really interested me: Psyche and Eros. I had been thinking about doing some canvas work with myths,

offering patterns for wholeness.

"When I found the Psyche myth, it really resonated for me, because there was a woman who had lost her 'Eros.' She was assigned four tasks

by the goddess Aphrodite. In the end she regained her 'Eros.'"

Simmons found a situation-specific allegory which guided and comforted. An actress by profession, she became playwright by necessity, combining the two aspects of her life in her rebuilding process.

The play, *Cave*, evolved over six years.

It is an ironic far cry from the Marilyn Munroe glam show she was developing at the time of her diagnosis.

Simmons supplies her own "cave" which serves both as set and audience seating.

She incorporates music, film, time you saw that on stage?) and in good-natured exasperation. "State-of-the-art aluminum trussing, all the flying equipment, film projectors, sound. We have four people on our team right now, a 24-foot Ryder truck..."

Simmons husband of 14 years, David Chandler, runs the show. Over three years he's kept the cues tight for Sheryl, Hecate, Marilyn (yes, Munroe) and the plethora of char-

acters appearing over the hour and a-half montage.

Little wonder her tour's Edmonton sponsor, Celebration of Women in the Arts, approached Fringe Theatre Adventures for use of the Scona Bus Barns.

Entertainment value

Though she's confident of show's entertainment value, it's sympathy with her audience keeps her on the road. Nine years ago she discovered about 50 women a week were being diagnosed with cervical dysplasia alone in Calgary alone.

By first searching, then touring, Simmons ultimately achieved catharsis in *Cave*.

"For me, it was a metaphor for a sickness in my feminine place. I had to go on a journey to heal my feminine place."

CAVE
Old Strathcona Bus Barn
Closes Mar. 16

Polaris sowing seeds

THEATRE
BY AUBREY
WEBB

ReVUE

Cast a packet of seeds to the ground, let nature take its course and some of those seeds will bloom. The garden would be more lovely if properly tended,

but even the smallest of blossoms can be worth seeing.

Stage Polaris cast a number of extremely talented performers in its production of the musical *The Secret Garden*.

The most organic performer of the bunch was Bryce Kulak as Colin.

Completely convincing as a bedridden invalid, this teenager displayed a wide spectrum of emotions which changed the production from black and white to Technicolor.

All voices were easy on the ears, some being more suited to the style of the music than others. The voices of Timothy J. Anderson and Colleen Tillotson were outstanding.

Costume designer Judith Bowden did a marvelous job, providing a Victorian look. Sadly, her efforts were hampered by some of the actors' very contemporary hairstyles, which spoiled the desired effect.

Daniel van Heyst provided a very workable set. The only annoyance was the endless addition and removal of a cumbersome carpet used to signify various rooms within the house, delegating several fine performers as rug rollers.

While being led down the garden path, you can expect a few thistles along the way.

The play is set in England, and there are a couple of unfortunate accents preventing the actors from getting to the root of their character.

As Dickon (energetically played by Bill Perry) says, "The strongest roses will fair thrive on being neglected, if the soil is rich enough."

The script and music of *The Secret Garden* provide very rich soil indeed and the strongest members of the cast thrive. With a bit of pruning, *The Secret Garden* could smell a whole lot sweeter.

The Secret Garden
Myer Horowitz
Closes Mar. 17

Farce-fed jokes

THEATRE
BY PAUL
COMPASSI

ReVUE

Many clamor for the wit of British playwright Ray Cooney's farcical plays.

Mayfield Dinner Theatre, under the savvy acquisition skills of director Ron Ulrich, has a direct pipeline to Cooney's latest works. It is offering the North American premiere of *Funny Money*, featuring Paul Benedict of *The Jeffersons* fame leading the cast.

Benedict, playing an accountant, looks blandly peeved when he mistakenly grabs a wrong briefcase full of illegal money. He intends to skip town and bake merrily in Barcelona.

His wife, played by the energetic Marcia Kash (Ulrich's wife), manages to hold the mayhem together as assorted detectives, relatives and friends of the married couple mix up the plot.

The usual heavy bags of Cooney tricks are present, from daffy detectives, panty hose humor, script heavy with double entendres, shouts, stagey interludes and loads of slapstick.

The actors keep the audience line punched high with borrowed British accents. The only silence occurs during intermission.

For some people, Cooney parodies of the suburban set more fun than watching lions eat the Christians. For me it is tire-reworked, seen-it-a-thousand-times humor which grates on nerves before intermission.

The audience response from opening night, though few chuckles along with the clatter of their coffee cups.

Funny Money
Mayfield Dinner Theatre
Until Mar. 24

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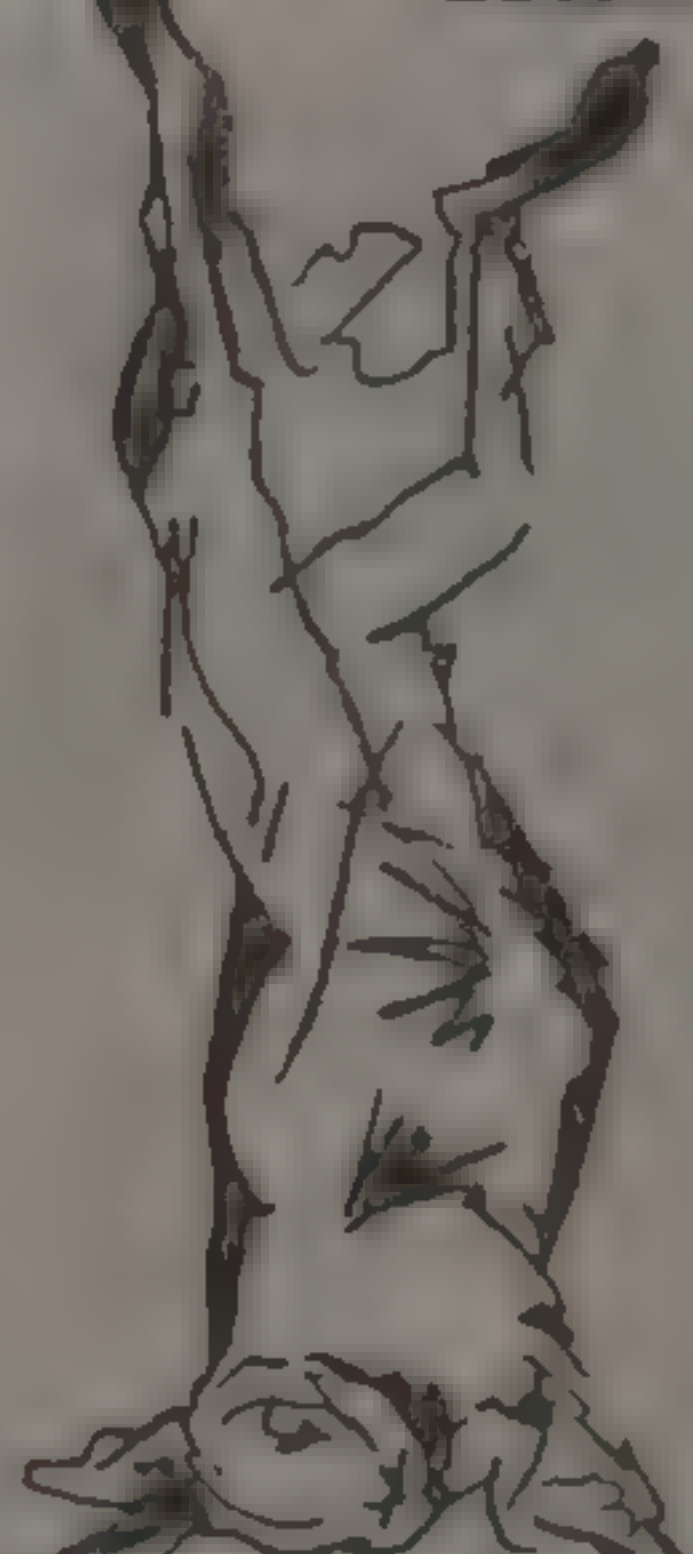
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ARTS

PreVUE

Art. In 1981, he started teaching in the Department of Art And Design at the University of Alberta.

Although his formal training is in lithography and sculpture, his gallery work is far more conceptual.

His most previous showing, 1990's *Rite of Passage* at Latitude 53, explored how the passage of time affects the individual.

Using the metaphor of a train, Siegner split it into several cars which represented different stages of human development.

Reflections

"A lot of it has to do with the way I was raised and brought up and reflections about what has affected me throughout time," he explains.

"I think we are probably best suited to talk about where we come from instead of where other people come from, so that's probably the point of view I'm taking."

Raised in southern Ontario, Siegner comes from a large family where Roman Catholicism was thrust upon him. His father died while the budding artist was a boy.

He put himself through school and worked at several jobs. These are the experiences he believes colored the way he looks at things.

Says Siegner: "I think there's lots there (in the exhibit) about

growing and about the influences you have growing up: your parents and things—whether you embrace them or reject them—and how they affect you.

Spirituality

"I think this piece does go back to reflecting on some of those influences. When you see the piece there is something about spirituality, or sense of spirituality."

The future of the work is yet to be solidified, but Siegner hopes to show it Mexico.

He feels it will reappear, in one form or another, this summer. As satisfied as he is with his work, he finds one aspect slightly frustrating.

"One problem I've had over the years is light," he says. "I can't seem to get a space that is dark enough. I think what I'm really looking for is something that is very dramatic and theatrical."

"I really want to move you in a certain way and I think that is best served by very dramatic lighting—a very dark space with lights only on the individual pieces—and I hope to be able to achieve that with this installation."

**Boundary
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Radiohead: life after 'Creep'

Band gracious for word-of-mouth stardom

ALTERNATIVE **PreVIEW**
BY KEN ILCISIN

So why do we think Radiohead is so fucking special?

Well, for starters, members of the Brit alt-rock act have been determined to be famous ever since they befriended each other in their teen years.

Then there's an outgoing and appreciative attitude towards their fans and a dedication to writing songs as well as they can. These convictions have won them the success they deserve.

Although they've been dreaming about fame for a long time, it wasn't until after Thom E. Yorke (vocals/ guitar), Jon Greenwood (lead guitar, piano), Ed O'Brien (guitar/vocals), Colin Greenwood (bass) and Phil Selway (drums) got out of college that they decided to head down that unpredicta-

ble road.

In 1991, they got a record deal with EMI and recorded *Pablo Honey* in two-and-a-half weeks. Although sales were slow to start, the single "Creep" smashed its way up to the number one spot in the singles category.

Since then, Radiohead has been in the spotlight.

Tremendous pressure

The band respects what "Creep" did for them but, after the hit, they were under a tremendous amount of pressure to repeat themselves.

"There was a lot of pressure to come up with a second Creep," explains Greenwood.

"If we couldn't come up with a second 'Creep' the second best thing was to come up with a great album. Subconsciously, I think 'whatever,' but consciously we decide to screw everything down and come up with

a great record. A record that was practically devoid of any instant hit singles, but as an album was great."

If one takes sales and radio play as any indication, they achieved what they were aiming for.

The only aspect Radiohead found disappointing about recording *The Bends*, their second album, is that it took two-and-a-half months to record, far more time than they had wanted to spend.

Outside of that little upset, they are all proud of both the recording and each other's contributions.

Camaraderie

Their camaraderie is one of the things that has kept them going, especially since the press has not always been friendly towards them. The other thing that keeps them going is their fans.

Greenwood feels their success was mainly through word-of-

mouth and appreciates that. Starting a tour in Canada, thanks to its sparse landscape and distance between gigs, is a refreshing change from the 20-plus dates in the United States. Canada, to them, was an ideal place to start fresh.

Regardless of their popularity Radiohead still insists on meeting their fans and paying attention to them.

"We've never trusted anything else," explains Greenwood.

"We have this sort of survivalist attitude. When we started we never had the support a lot of the bands in this country had. We had to depend on the people who like our music. It's very exciting to connect individually with a large group of people when we perform."

Radiohead
Dinwoodie Lounge
March 20

Rock doesn't run

POP/ROCK **PreVIEW**
BY KEN ILCISIN

Outlandish rumors, public controversy, Rusty has encountered and they have only been together for a year-and-a-half.

Based in Toronto, Rusty is more an amalgamation of than a group of guys who up together. Ken MacNeil (bass) and Jim Moore (bass) in One Free Fall, and based in Nova Scotia, Scott Cullough (guitar, vocals), spent time in the Doughboys, and drummer Mitch Perkins played for a number of bands.

Playing rock and roll, Rusty is tinged with the strains of several other genres, including punk and psychedelic rock. Rusty is proving to be a band with fan appeal, evident through their sales of over 25,000 copies of their debut album *Flu* and radio play across North America. The band also has a tendency to attract negative media attention.

First there was the talk of the "Misogyny" video containing scenes from a homo-phobic by Bruce LaBruce. Moore explained dismisses all of the talk.

"Remember that video with Phil Collins, 'Against All Odds' it had clips from the video so does ours. He [Bruce LaBruce] was using the video on his soundtrack for the movie 'Hustler White' was using it anyway so we asked him if he'd like to direct it."

Secondly there are the rumours that tend to circulate. Jim also finds this to be extremely humorous.

My favourite one is about love Possum" which is in the video and is about Ken's dog. [People said] 'We heard that you're about bestiality and you guys are into bestiality.' Where the hell would that come from? I guess it's kind of flattering that people are spending time making up stories about us.

Although other people are spending their time thinking about unreal aspects of Rusty the band is are spending time furthering its career. This tour marks its third time across Canada and it has already spent months touring the United States. Even though they have the appeal of four videos and a single off the film *Sheep* Moore feels the band is ready to get to work on their next recording.

Rusty
People's Pub
March 16

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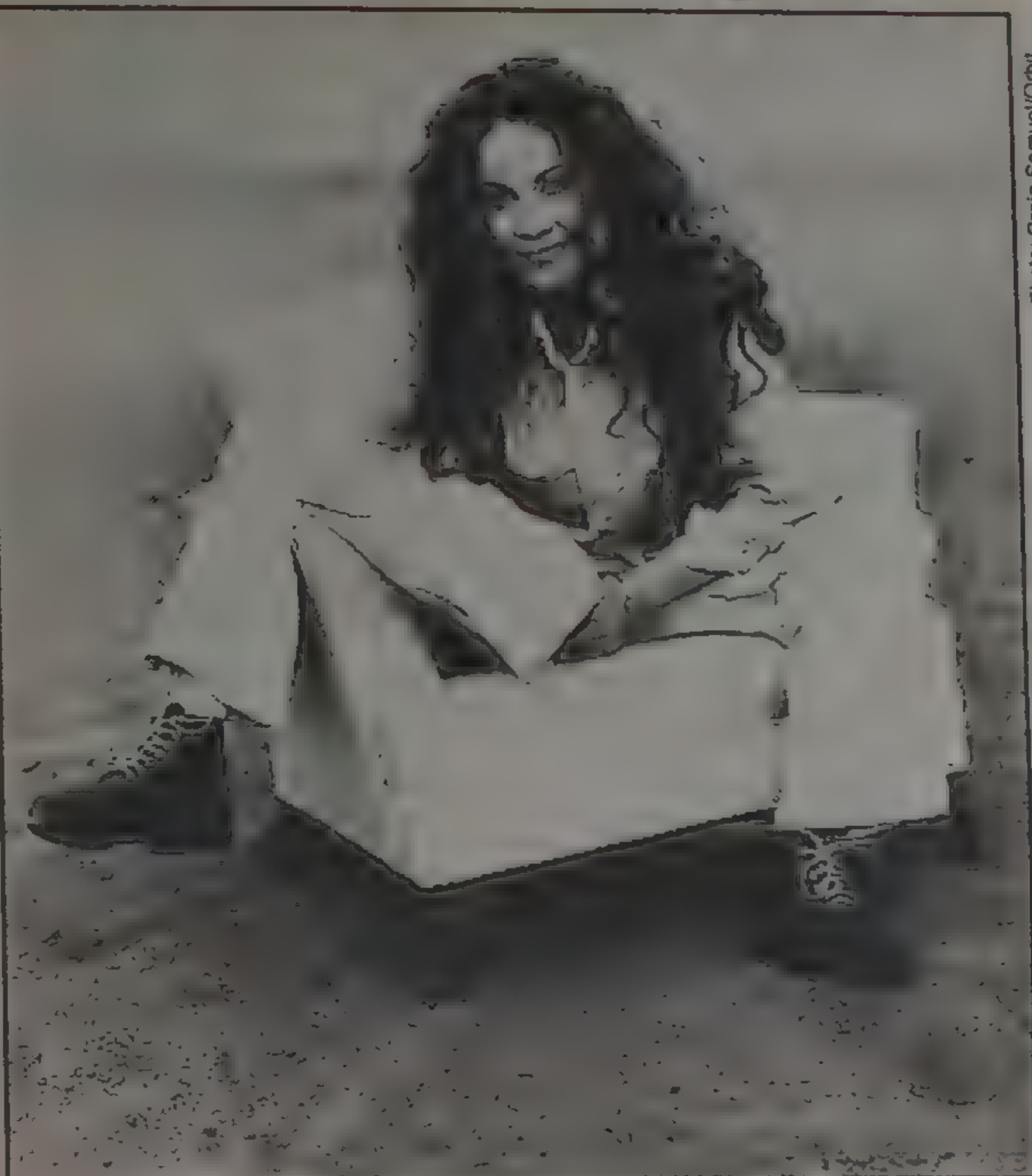
A sight for sore eyes

ROCK **PreVUE**

Amanda Marshall, who appears at the Convention Centre Mar. 18, never tires of telling the story of the blind guitar virtuoso first in his eyes (so to speak) on her. "I went to see him, not really knowing who he was. He had a guitar on the radio that I liked very much. I became an instant fan that night." Marshall and a girlfriend snatched their way backstage to meet with Jeff Healey. "While talking to him, I mentioned that I wanted to be a singer," she relates. "He suggested a session, and added, 'I'll be having a beer.'"

Date with destiny

But Marshall's date with destiny has a little snag. As a high school senior, she was underage. "My dad went with me, so I was of legal age," she says with a chuckle. Marshall's career path is good example of one making her own way in this world. With a \$4.5 million recording deal with Sony, Marshall has written a meal ticket for herself and the rest of her graduating class. "But there are indignities to be endured. In some conversations I have with record people—some twice my age—the question 'Will the kids buy?' came up. I always



Amanda Marshall

tended to think of myself as one of the 'kids'."

Now, at the age of 23, Marshall admits to seeing herself as less of a 'Kid'.

As a touring veteran (with, most notably, Healey and Tom Cocrane), Marshall learned some hard lessons; one of which came on her last visit here.

"I remembered that it was bit-

terly cold, and I—big loser that I am—didn't have a coat. I'll bring one this time."

Marshall expects to start her first tour as a headliner in May. (Note to Marshall: bring your rain gear).

Amanda Marshall
Convention Centre
March 18

Photo: Craig Samuel/Orbit

the REV

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The dirty truth

ROCK **PreVUE**

They've been up to their knees in muck.

The Albertan Celtic/roots band Scatter the Mud released its debut album *In the Mud* 15 months ago and its first film appearance in *River with Gordon Pinsent and Mancuso*.

On the face of it, it would appear that the name of the band which will be playing Riverdale (Mar. 16) is a variation on the name of the band.

I wish I could give you a fun, innocent story about where the name Scatter the Mud comes from," bassist Conan Daly.

The truth is, it's the name of one of the jigs we play. But I think people are taking it as an analogy for the rain," he added, referring to his experience at the Southbury Fair.

Conan Daly, whose playing experience had mostly taken place in pubs, "The outdoor festivals are a lot more difficult, because there are more people to reach. It's nice, but different," Daly holds on a management position at the industry is actually run."

BMG also happens to be Scatter's label. Coincidence?

"I was sending my tape to other companies, actually," Daly said, "and a hint of being defensive. I got a call from an A&R man at

BMG. He asked me, 'Why haven't you sent me the tape?' And I said, 'Because it's a weasely thing to do,'" making reference to a possible conflict of interest.

BMG didn't see it that way. They signed the band up based on what they'd heard.

Time off

"It's working out well. It's easy to convince my bosses to get time off to travel. It's the best of both worlds."

How would Daly describe Scatter to some one who's never heard them?

"A lot of pop bands have Celtic influences. We're a Celtic band with pop influences. I really don't like comparing ourselves with other bands, but there was one critic who called us 'the Pogues on prozac.' That made us all giggle."

Scatter is proud of its following.

"At the Kensington Deli (Calgary) we play there semi-frequently. We know the crowd quite well and can give them a hard time, and it's all in fun. One guy got up, dropped his pants to show that he had 'Scatter the Mud' written on the butt of his boxer shorts."

Written? Are you show those weren't skid marks?

"Gosh," he said. "Yet another euphemism for our name."

Scatter the Mud
March 16
The Old Town Hall

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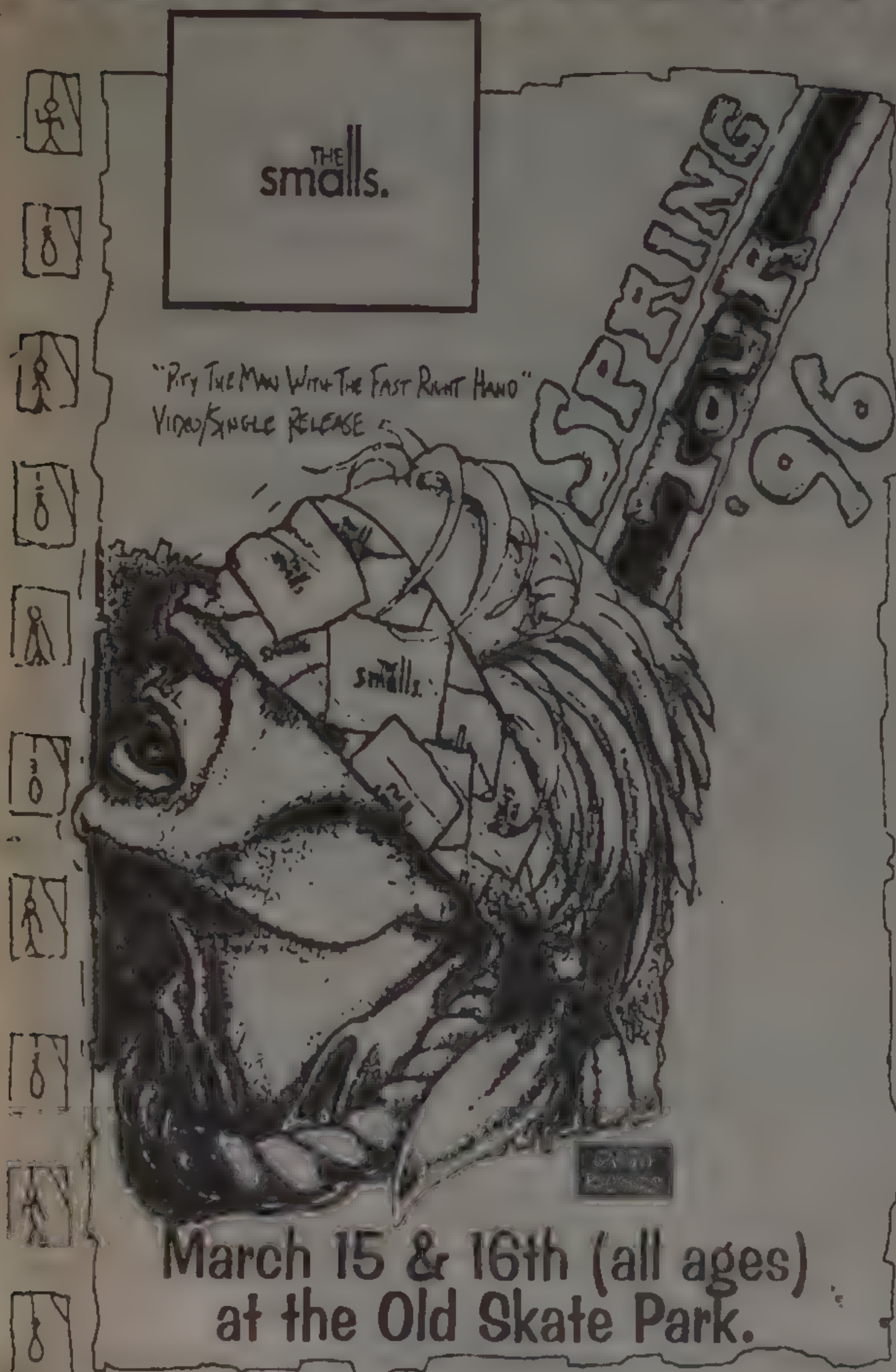
Call Ticketmaster: (403) 451-8000

Regular Price: \$55.50 & \$47.50 (2nd balcony)

Students/Seniors*: 1/2 price on Matinee

+ \$3.50 service charge on all seats *selected seating

IN CONCERT



THE SMALLS.

"RIP THE MAN WITH THE FAST RIGHT HAND"
VIDEO/SINGLE RELEASE

SPRING 1996

March 15 & 16th (all ages)
at the Old Skate Park.

POP/ROCK

BY MIA GROLEAU

PreVUE

The title of her CD release suggests something raw and visceral and that's what Heather Nova promises when she and her band hit Edmonton this week.

The alternative singer/songwriter presents cuts from *Oyster*, her latest CD, Mar. 19 at the Sidetrack.

Although fairly new to Canadian audiences (her mini-CD *Live From the Milky Way* was available here last year), Nova is as much a veteran of the European alternative scene as her 28 years allow.

Touring act

Her musical career began in the United Kingdom as a touring act with Bob Mould, then the Violent Femmes. Nova is recognized as a dynamic presence on the European club scene.

She and her four-piece band played close to 50 gigs in the first half of last year, during which they shared bills with the likes of Pavement and the Cranberries.

For Nova, the biggest achievement was serving as the opening act for Neil Young.

"I've been a huge Neil Young fan all my life, so that was a thrill," says Nova.

The gig also gave Nova the opportunity to perform in a 20,000 person amphitheatre—the largest venue she's ever played.

Although the size of the crowd did provide an extra boost, Nova says she prefers a smaller audience.

"I actually prefer smaller places because they're more intimate. It's more suited to the music," she adds.

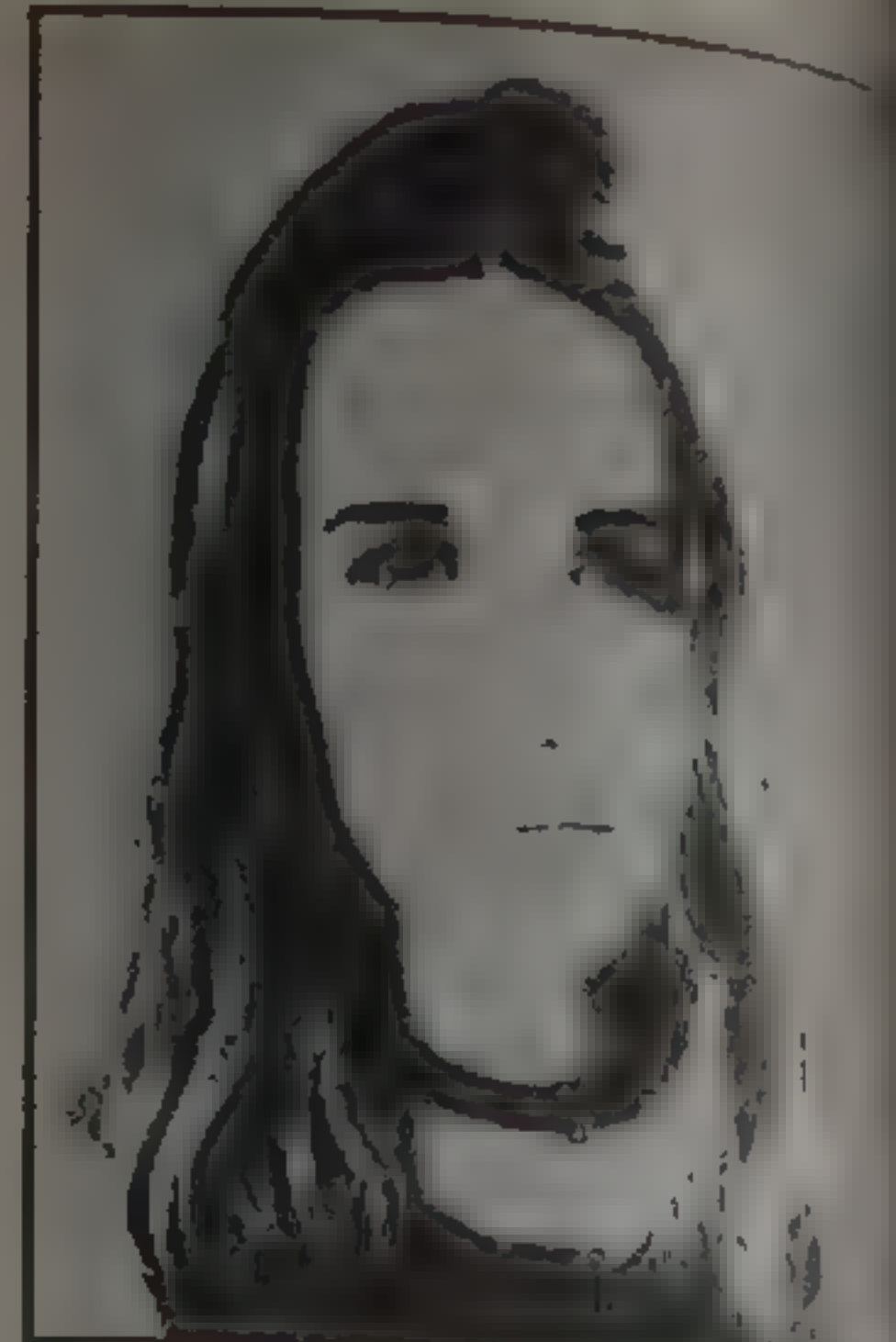
Intimate might just be the best word to describe Nova's music. As her bio points out, Nova is one of those artists whose songs make you feel like a confidante.

"I see songwriting as being anything from therapy to celebration," says Nova.

Writing the songs for *Oyster* must have saved Nova a lot of time on the doctor's couch: in "Walking Higher" she sings of someone close to her who died.

"It's about sadness and pain and that after someone is gone they can stay with you," she says.

"Island" is full of references to



Heather Nova

an abusive relationship and complicated feelings that come with not being able to get out.

Oyster is replete with references to water and things oceanic, a stretch for Nova, who was raised mostly aboard a ship in the Bermuda Sound.

"I'm not a religious person, but having grown up on the sea, it's a very spiritual source for me," she says.

Heather Nova
Sidetrack
Mar. 19

Blue trip for Substers

ALTERNATIVE

BY GENE KOSOWAN

One gets the feeling being in the first Canuck band ever signed to Sub Pop, the label credited most with unleashing the grunge movement onto an unsuspecting mainstream in the early '90s, isn't going to leave much of an aftertaste in the annals of Canadian pop trivia.

For openers, grunge's groundswell died when Kurt Cobain, the volatile leader of plaid pioneers Nirvana and Sub Pop's one-time meal ticket, killed himself a year after the Seattle-based record company inked a deal with an unknown Moncton, N.B. band in 1993.

Somehow after that, being on Sub Pop didn't seem so cool anymore, despite sharing a roster with ex-Galaxie 500 alt-rockers Damon and Naomi and swillbilly rednecks the Reverend Horton Heat.

But for Eric's Trip guitarist Chris Thompson, any pandemonium surrounding his group scoring that contract would have been lost on him anyway.

He's grateful the band can still get its van gassed up everytime the road beckons. And then there's something called artistic freedom as an extra incentive.

"We're just happy that someone wanted to put our records out," said Thompson on the phone from his Atlantic home. "As long as we can do it our own way."

That means no big-shot producers trying to scrape the fuzz away from the band's low-fi, sappy sludge. Or ditching the occasional acoustic number that would be at home with any Rankin Family hootenanny.

That sonic combination can be heard on *Purple Blue*, the band's latest CD and third full-length recording for Sub Pop. Aside from the wonky, ethereal four-part in-



tro, the bulk of the recording is pure buzz-saw hooks complemented by spaced-out vocals courtesy of Thompson, bassist Julie Doiron and guitarist Rick White accompanied by solid polyrhythmics by drummer Mark Gaudet.

For *Purple Blue*, Eric's Trip decided to use producer Bob Weston (Superchunk, Drive Like Jehu) in a larger studio instead of recording it themselves in their own eight-track facilities.

"We wanted to make it sound like we were playing on stage," said Thompson. "The other records that we did we kind of pieced together as we went along. It was really fast. We were ready to start recording within an hour. We set up everything really fast."

So far, the only other "fast" experience of late was a tour with the Tragically Hip last summer. And ironically, the Maritime iconoclasts got along amazingly well with the flamboyant Kingston rockers.

"They were really nice," recalled Thompson. "We were one of their favorite bands, I guess. They're all pretty shy people like us, so it was kind of nice not to have rocks stars around."

To keep their heads straight,

Thompson and the rest of the band have their own side projects going. Thompson plays in M. Socket, while White tinkers with Elevator to Hell. Doiron part-time with Broken Girl and Gaudet bangs the skins in Purple Ant.

So far, these extracurricular activities haven't jeopardized the cohesiveness of Eric's Trip.

"It helps with the momentum, actually," said Thompson, though their label was alarmed when an Elevator To Hell recording sold 1,000 copies the month it was released.

"They were worried that *Elevator To Hell* record would be better than the Eric's Trip record."

Touring would normally remedy that sales situation, but the plans are out of the question now. Doiron recently went on a domestic route by having a baby and getting married. She also plans to complete a university term before any notions of hitting the road are entertained. White tied the knot recently and is adjusting to his change in lifestyle.

Just the same, staying put in Moncton suits Thompson just fine.

"It's so cold and snowy, I probably get killed on the road," he said.

Holly McNarland

the

EP

featuring
"SICK BOY",
"STORMY" and
"MR. 5 MINUTES"

HOLLY McNARLAND is only 21 years old, but you'd never know it. This emotionally charged and intense singer/songwriter delivers tales of introspective exploration and sexual relations through her haunting yet tender voice in an acoustic punk style.

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This week's newest discs

REED

Twilight Reeling
(Mercury)

Looking for socio-political Lou Reed is a New York, and it on Set the Twilight

Reed's one stab at the GOP, but the on "Sex With Your Parents (Mother)" are so pedestrian, they make Holmes' senile outbursts read like a variation of Independence.

Reed's first album in four years to long overdue, considering the final impact of his last album, and Loss (and his reunion with Velvet Underground comrade Cale on the Songs For Drella as to Andy Warhol), but lately, gets the impression he's letting soaking in his Depends do the thing for him.

Twilight Reeling kicks off his infatuation for a childhood Egg Cream. Sure, Orson Welles Citizen Kane lead blubber on his sugar-coated pinings pale in son. It's easily the dumbest he's penned since contributing rips to John Travolta's sweat-soaked yuppies vehicle Perfect. e almost gets on track with the jolly-ish "Finish Line" (dedicatedly-departed VU vet Sterling on), clever Shakespearean play on "NY Man" and wah-wah on "Riptide." But they're hard-on-top enough to match the ts of New York, an album that redress Reaganite conscious-

ness and easily his best effort to date. In the twilight of this millenium, Reed is fast approaching 50, but from the wrong direction.

Gene Kosowan

BANDIT QUEEN

Hormone Hotel
(Mammoth)

Borrowing heavily from British heavies such as Radiohead and PJ Harvey, Bandit Queen songwriter Tracy Godding blazes a scorching musical path.

While not entirely the most original thing in the world, the passion in the music is real. And Bandit Queen, above all else, rock out.

The comparisons to Polly Harvey will be sickening for Godding as the album continues to gain momentum. Tracks like "Give it to the Dog" and "Petals and Razorblades" strip emotion raw to the bone. The feeling is well-contained in Godding's cynicism and screaming-mad lyrical delivery.

But, considering Britons consider Oasis, Suede and Pulp to be the cream of their musical export, it is very easy to embrace Bandit Queen. In an era where fluff sells, a decent pissing-mad rock album is a welcome addition to any collection.

Steven Sander

BABBLE

Ether
(Warner)

The '80s pop retro wave is beckoning, but are Tom Bailey and Alannah Currie listening? After all, they once

headed the Thompson Twins, best-known for its "Love On Your Side" ditty and they certainly ranked with A Flock of Seagulls and Bananarama as front-runners in the fluffy portion of the New Romantic movement.

Not likely. Now firmly entrenched in Babble, Bailey and Currie's second effort, Ether, delves deeper into the East Indian mysticism and worldbeat syncopations which surfaced on last year's underrated eponymous debut. The opening track, "The Circle," ranks closer to The Beatles' sitar-laden "Tomorrow Never Knows" than the sequencers which drove Bronsky Beat's "Tell Me Why."

But several selections are more appropriate on a Tears For Fears set list and Bailey's Bono-ish vocals can get grating after a while. Furthermore, the duo rely more on those integrated circuitry toys which vaulted them to stardom than traditional instruments one hopes they would have implemented.

Still, there's enough of an ethereal, hypnotic vibe on the CD to make the listener forget a lot of the synth-pop ditherings from over a decade ago.

Gene Kosowan

HILL MILLER

Raven In The Snow
(Reprise)

This is one fantastic music trip: Raven in the Snow is one very unique album that must be heard.

It's rare to get so many different musical aspects into one album and remain consistent but Miller has what it takes. He uses blues, folk, and Native American rhythms in a perfectly blended fusion of spiritual yet listenable music.

It is hard not be affected by the pounding drum beats, perfectly at home with the sweeter notes of the flute and haunting strains of the mandolin. I imagine this music would be best appreciated during a summer thunderstorm while you danced out

in the rain with your face lifted toward the sky.

Amy Hough

SAIGON KICK

Devil in the Details
(CMC Records)

In this era of cypocating, Saigon Kick's latest effort is a knock-off without compare.

This is basically a rework of Alice in Chains' Dirt. These guys may look like down-and-out death metallers,

but they are just a poor Seattle's knock-off, years after Seattle's scene went belly up.

Were they hoping to get a spot on the soundtrack if there's ever a sequel to Singles?

But if you enjoy the work of AIC or the Stone Temple Pilots (better known as the Seattle wannabe scene), Saigon Kick might just be for you.

Why be original when copying someone else will automatically ensure you a ready and willing fan base?

Steven Sander

Oh, Canada

VARIOUS ARTISTS

Oh What A Feeling: A Vital Collection of Canadian Music
(MCA)

Maybe there's no accounting for taste, but you can hardly argue with the accuracy of this four-CD compilation. Unless, of course, you're a Stompin' Tom Connors or Paul Anka fan.

On Oh What a Feeling, 77 tracks by Canadian artists were compiled by the Canadian Academy of Recording Arts and Sciences to coincide with the 25th anniversary of the Juno Awards.

Some of them obviously don't hold up today (like Andy Kim's "Rock Me Gently," The Bells' "Stay Awhile" and Skylark's "Wildflower," an entry featuring a still-hungry David Foster). But others (like the Guess Who's "American Woman," Steppenwolf's "Born To Be Wild" and the Band's "The Weight") still pack enough of a wallop to blow their American classic rock counterparts away.

The bulk of the tribute smacks more of maudlin praise to the development of Canadian music and hardly passes for something we can genuinely be proud of.

But tracing the evolution of the Junos from the time they started as

humble dinner-party gatherings to today's hockey-rink settings which easily out-entertain the Grammys is more interesting than enjoying the music itself. In that anthropological exercise, Oh What A Feeling is very useful.

The box set starts from the hippy-dippy years (The Guess Who, Steppenwolf and Neil Young), segues to mid-'70s pops fodder (Terry Jacks, Dan Hill and Ian Thomas), chronicles arena-rock bombast (Bachman Turner Overdrive, April Wine, Triumph and Rush), highlights Queen Street centrality (Barenaked Ladies, Alannah Myles, Parachute Club, Blue Rodeo and former E-towners the Pursuit of Happiness) and documents current faves (Bryan Adams, Alanis Morissette, Jann Arden, Sarah McLachlan and k.d. lang).

Although the David Foster-orchestrated cause-of-the-week dripper "Tears Are Not Enough" is a smarmy way to conclude the package, a caveat isn't necessary before checking the whole thing out. Besides, if you're my age, you've heard most of these tunes before.

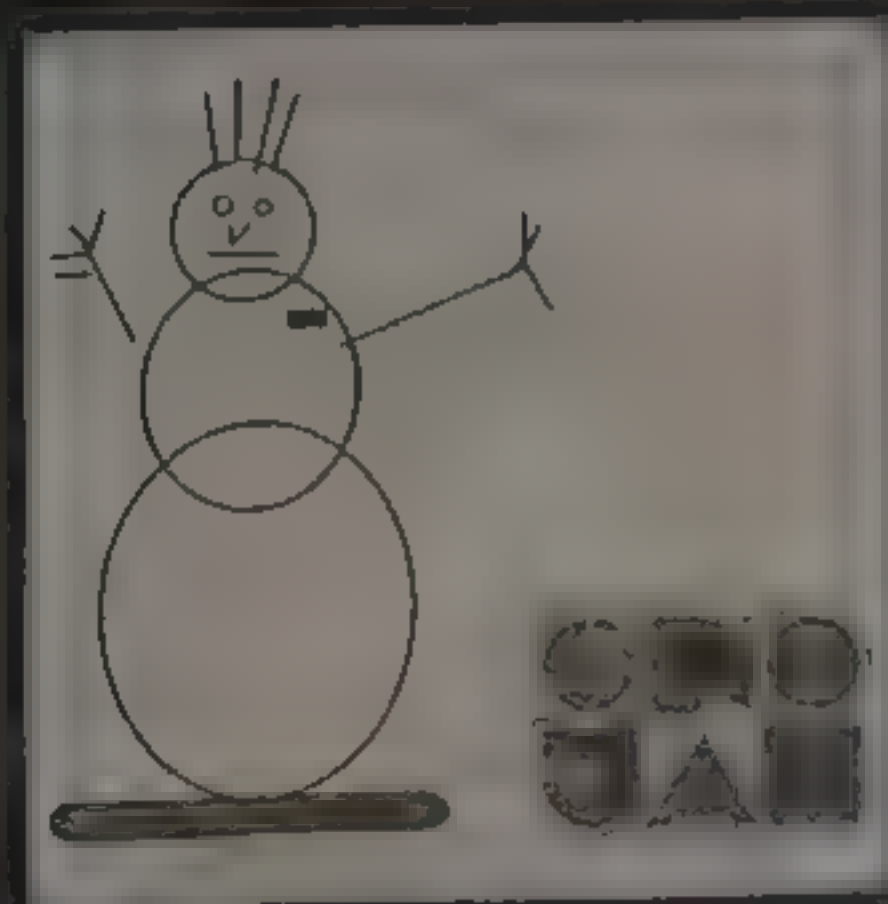
Oh, by the way, could somebody get Terry David Mulligan to pass the syrup?

Gene Kosowan

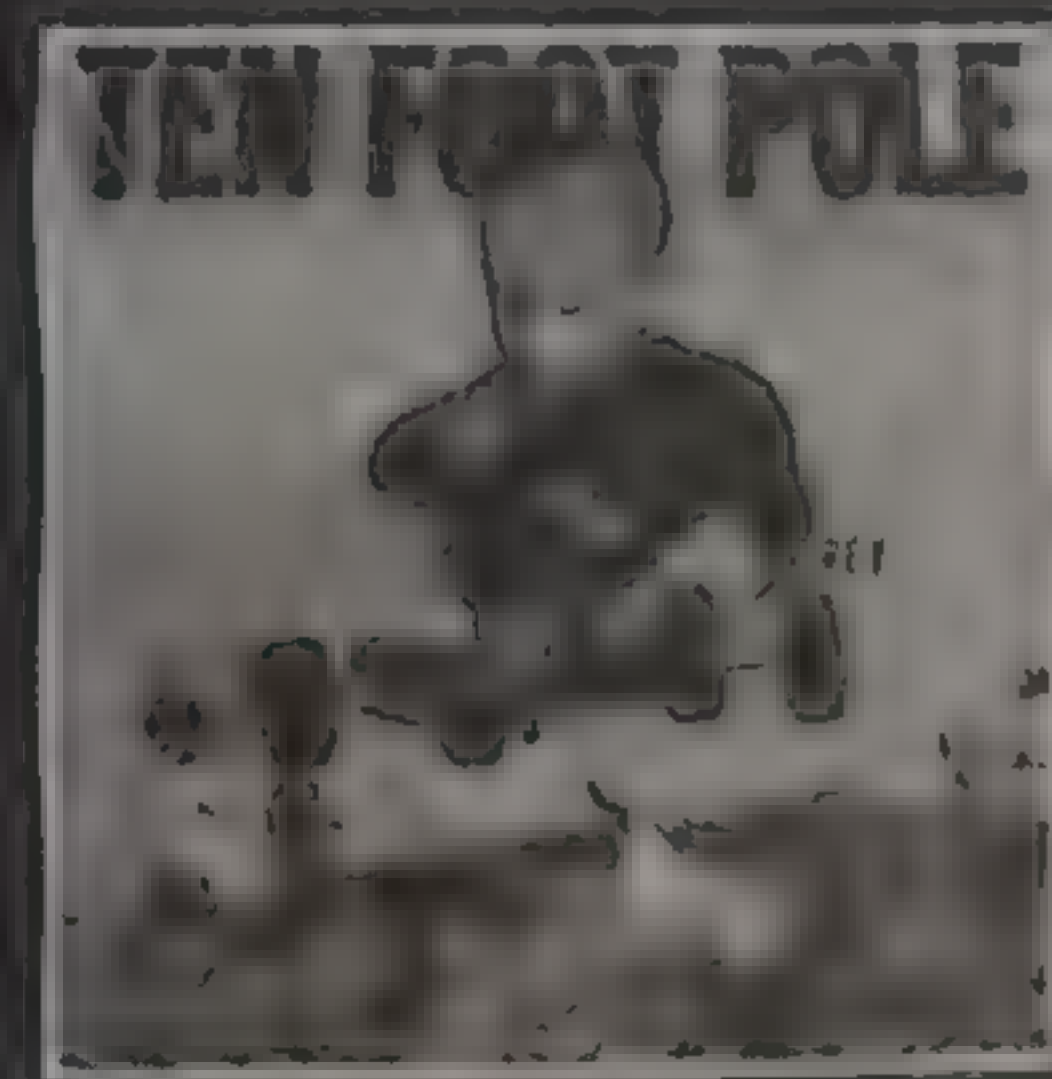


Check out these bands at SNO-JAM
March 23rd @ Dinwoodie Hall

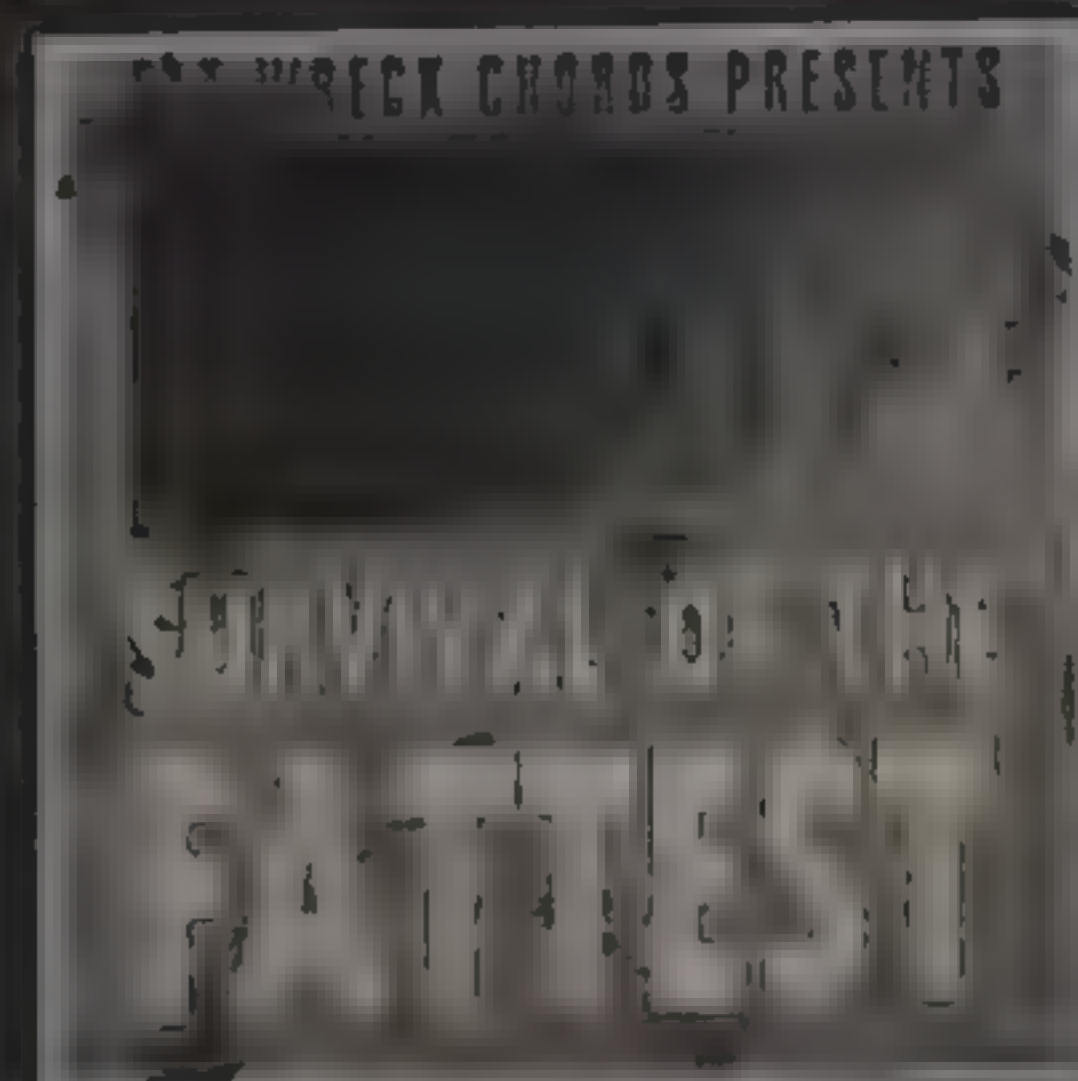
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Uisce Beatha • Piernyn

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DIALECTIC

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every Fri and Sat, ZEN Art & Dance 8pm-3
Sun

DIMWOODIE

SUB, U of A, 492-2048
FRI 15: Capt. Tractor
WED 20: Radio Head (All Ages)
FRI 22: No Use for a Name, Ten Foot Pole,
Hi-Standard, Mock

OLD SKATE PARK

10355-105 St
FRI 15: the Smalls, Shallow, Bloody Worm,
Perceptual Distortion
SAT 16: the Smalls, Shallow, Bloody Worm
(All Ages)

PEOPLES

10620-82 Avenue, 433-9411
every TUES: Altar-Nation; WEDS: Punk,
Ska, Alternative Night; FRI: Grave Party
THU 14: Drexell's Eye, Weedfeen,
Pugnacious
SAT 16: Rusty, Groove Religion
SAT 23: Non-Fiction CD release Party

POWER PLANT

U of A, 492-3101
THU 14: Fine Tooth Combine, Queazy
FRI 15: Not Going to Vegas, Big Red
Caboose
SAT 16: Tranquility Rave
SUN 17: Uisce Beatha, the Piernyn
FRI 22: Holly McNarland

REBAR

10551-82 Avenue, 433-3600
SAT 16: Funk N'stein, Loetus
SAT 23: the Sweaters, Knucklehead

THE REV

10030-102 Street, 423-7820
THU 14: Root Down with pHatty

BLUES & ROOTS

ARDEN THEATRE

5 St. Anne Street, 459-1542
SUN 17: the Irish Descendants

BLUES ON WHYTE

10329-82 Avenue, 439-5058
every SAT: Blues Jam
every MON: Battle of the Bands

THU 14-SAT 16: the Subterraneans
TUE 19-THU 21: Ray & Eastman Band
FRI 22-SAT 23: Matt Minglewood

BOILER

10220-103 Street, 429-0886
FRI 15-SAT 16: Extremely Thirsty
THU 21: Blues Jam with Tracy Schmidt

CITY MEDIA CLUB

6005-103 Street (CKER Building), 433-5183
FRI 15 late aft: Kerry Anderson
FRI 15: Martin Simpson, the Sherpas of Love
SAT 16: the Arrogant Worms
THU 21: Folk Open Stage
FRI 22 late aft: Mike McDonald
FRI 22: Jennifer Berezan & Chris Webster
SAT 23: Back Alley John

CLUB CAR

11948-127 Avenue, 451-1498
FRI 22-SAT 23: Peski Whyte

THE DINER

6605-99 Street, 448-1369
every SAT: Scottie Stewart

FIDDLER'S ROOST

8906-99 Street, 461-1358
every WED: Bluegrass Jam Session

FULL MOON FOLK CLUB

Bonnie Doon Hall, 438-6410
SAT 16: Scatter the Mud

GARNEAD THEATRE

8712-109 Street, 433-0728
SAT 16: Judy Small, Edmonton Vocal
Minority

GRINDER

10957-124 Street, 453-1769
SAT 16: Frank Carroll Band
SUN 17: the Lionel Rault Band
SAT 23: CSN
SUN 24: the Glenn Gray Band

RUSSIAN TEA ROOM

10312- Jasper Avenue, 426-0000
every FRI-SAT: Steven Ray Johnson

SAWMILL

116 Street and 104 Avenue, 429-2816
every WED: Jam with Bill Bourne
FRI 15-SAT 16: Koliger Rault Band
FRI 22-SAT 23: Chain of Fools

SECOND CLIP

11210 Jasper Avenue, 421-4480
SAT 16: Gail Reilly
SAT 23: the Kitchen Boys

SIDETRACK CAFE

10333-112 Street, 421-1326
THU 14-FRI 15: Deacon Jones & Aynsley
SAT 16: Holly McNarland, the Mike Plume
MON 18: the Spirit Merchants, the Silver
Bishops
TUE 19: Heather Nova, Jazzberry Ram
WED 20-FRI 22: Wide Mouth Mason

STONE AGE

103 Street & 81 Avenue, 488-8180
every TUE: Square Dog Jam Night
FRI 15: Jenny Allen, Steve Loree

STRATHEARN PUB

9514-87 Street, 465-5478
FRI 15-SAT 16: Warren Grosland Blues Band

U OF A

Sub Hall, afternoon
TUE 19: Heather Nova, 1 pm.

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ENTERTAINMENT FRI. & SAT.

FRAY

SAT 16: Scatter the Mud, 1-2 pm

COUNTRY

ARDEN THEATRE

5 St. Anne Street, 459-1542
FRI 15: Quartette

BILLY BOB'S

Continental Inn, 16625 Stony Plain Rd.,
7751
THU 14-SAT 16: Vic Kronin

CATTLE CLUB

Continental Inn, 16625 Stony Plain Rd.,
live entertainment every weekend

COOK COUNTY SALOON

103 Street & 80 Avenue, 432-COOK
THU 14-SAT 16: Lost Boys

COWGIRLS

5708-75 Street, 462-2855
FRI 15-SAT 16: Say La Reins

CREST SALOON

3414-118 Avenue, 474-0456
THU 14-SAT 16: Wendell Donovan &
Eastcoast Rider

FIDDLER'S ROOST

8906-99 Street, 461-1358
every THU: Old Time Fiddle Jam
SAT 16: Old Time Dance

HORIZON STAGE

1001 Calahoo Road, 962-8996
THU 14: Quartette

LONGRIDERS

11733-78 Street, 479-8700
THU 14-SAT 16: Brett Barrow
TUE 19-SAT 23: Poverty Plains

MUSTANG SALOON

16648-109 Avenue, 444-7474
THU 14-SUN 17: KC Jones
TUE 19-SUN 24: 5 Wheel Drive

NEW WEST HOTEL

15025-111 Avenue, 489-2511
THU 14-SAT 16: 90 Proof
MON 18-SAT 23: 90 Proof

RATTLESNAKE SALOON

9261-34 Avenue, 438-8878
THU 14-SUN 17: Weekend Whiskey
TUE 19-SUN 24: Dean Mitchell

RED BARN

RR1 Legal, 448-9859
SAT 16: Mainstreet

ROAD HOUSE

Continental Inn, 16625 Stony Plain Rd.,
THU 14-SAT 16: 90 Proof

SANDS MOTOR INN

12340 Fort Road, 474-5476
every FRI-SAT: Second Chance Band
every SUN: Jam

TRANSIT HOTEL

12720 Fort Road, 475-5714
THU 14-SAT 16: Lonlee Brock
THU 21-SAT 23: Joyce Smith & P...

WILD WEST

12912-50 Street, 476-3388
THU 14-SAT 16: 5 Wheel Drive
MON 18-SAT 23: Kidd Country

POP & ROCK

BLACK DOG

10439-82 Avenue, 439-1087
SAT 16 aft: Jenny Allen
SAT 23 aft: Terry Morrison

BOILER

10220-103 Street, 429-0886
THU 14: Open Stage with the Gabnas
FRI 22-SAT 23: Hell Toupee

CONVENTION CENTRE

9797 Jasper Avenue, 451-8000
MON 18: Tom Cochrane, Amanda Mar

GASOLINE ALLEY

10993-124 Street, 448-0181
FRI 15-SAT 16: Color Blind
SUN 17: Big, Bad, & Blue
FRI 22-SAT 23: Frank Carroll Band
SUN 24: Big, Bad, Blue

IKE N' IGGY'S

10620-82 Avenue, 433-9411
every WED: Ultimate Jam Session
MON 18: The Howlers
TUE 19: Mark Puffer
WED 20: Jam Night 5th Anniversary Party
THU 21: Chain of Fools
FRI 22: The Joes
SAT 23: Steve McGarrett's Hair

J.J.'S

13160-118 Avenue, 451-9180
FRI 15-SAT 16: Tar Baby
FRI 22-SAT 23: the Hotheads

KING'S KNIGHT PUB

9221-34 Avenue, 433-2599
every SUN: Open Stage with Leigh
FRI 15-SAT 16: Hell Razors
FRI 22-SAT 23: Tongue & Groove

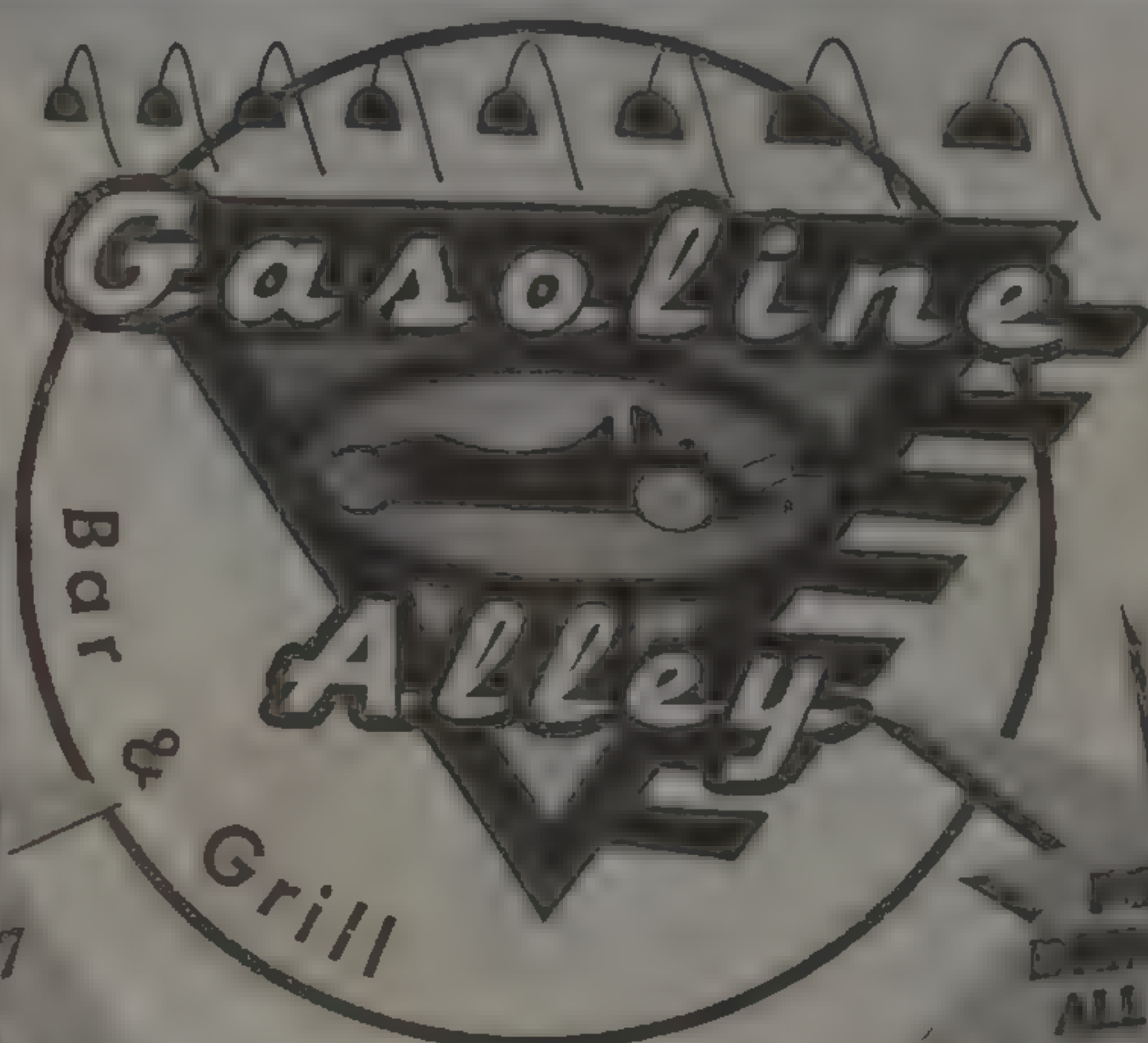
RAVEN PUB

8232-103 Street, 436-1569
FRI 15-SAT 16: Kris Gregerson
FRI 22-SAT 23: Chris Smith

RED BARN

RR1 Legal, 448-9859

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Sunday, March 17 with Big Bad & Blue

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10050 Macdonald Drive,
425-7401

FRI 22: Catherine Vickers-piano
SUN 24: Quartetto Capilano & Friends

COMMERCE PLACE

101 Street & Jasper Avenue,
944-1222

every SAT: King's College Music Program
(11am-2pm)

DA CAMERA SINGERS

First Baptist Church, 10031-109 St,
436-4160

SAT 23: Mystic Masterpieces

EDMONTON OPERA

Jubilee Auditorium, 11455-87 Ave,
451-8000

SAT 16, TUE 19, THU 21: Die Fledermaus

EDMONTON SYMPHONY ORCHESTRA

Jubilee Auditorium, 11455-87 Ave,
451-8000

FRI 22-SAT 23: Parade of Pops

EDMONTON YOUTH ORCHESTRA

All Saint's Cathedral,
432-1911

SAT 16: Senior Orchestra

RICHARD EATON SINGERS

All Saint's Anglican Cathedral,
473-3737

THU 14-FRI 15: Baroque Plus

UNIVERSITY OF ALBERTA

Convocation Hall, U of A,
492-3101

FRI 15: Martin Riseley-violin

WEST END REFORM CHURCH

10015-149 Street,
432-1911

SAT 16: Joachim Segger-piano

Highlights

MAR 14 THU

RICHARD EATON SINGERS PRESENTS BAROQUE PLUS

All Saint's Cathedral, 10035-103 Street
Mozart mass in C minor with works by Handel
Time: 8:00pm; Tbc adult \$20, student/senior \$15

UNIVERSITY OF ALBERTA BOOK SALE

Lower Floor, Cameron Library, 492-5999
Used library books for sale
Time: 9:00am-3:00pm; Admission is free

MAR 15 FRI

MUSIC AT CONVOCATION HALL

Convocation Hall, U of A, 492-0601
Featuring Martin Riseley on violin, Jonathan Craig on viola, Tanya Prochazka on cello, and Stephan Lemelin on piano
Time: 7:30pm;
Tbc adult \$10, student/senior \$5

QUARTETTE IN CONCERT

Arden Theatre, 5 St Anne St, St Albert,
459-1542
Featuring Sylvia Tyson, Caitlin Hanford, Colleen Peterson, and Cindy Church
Time: 7:30pm
Tbc adult \$20, youth/senior \$17.50

RICHARD EATON SINGERS PRESENTS BAROQUE PLUS

All Saint's Anglican Cathedral, 473-3737
Mozart mass in C minor with works by Handel
Time: 8:00pm;
Tbc adult \$20, student/senior \$15

MAR 16 SAT

EDMONTON OPERA PRESENTS DIE FLEDERMAUS

Jubilee Auditorium, 11455-87 Ave, 451-8000
A Strauss opera with a unique spin
Time: 8:00 pm; Tbc \$26-\$59

JOACHIM SEGGER PIANO RECITAL

West End Reform Church, 10015-149 St,
422-8264
Program includes Haydn, Fisher, Ginastera, and Chopin
Time: 8:00pm;
Tbc adult \$12, student/senior \$5

MAR 17 SUN

COMEDIENNE SUSAN WESTENHOEFER IN CONCERT

Princess Theatre, 10337-82 Avenue,
433-5785
Self billed as the "famous lesbian comedian"
Time: 8:00pm;
Tbc \$15, tix available at the Alternative Video Spot (439-2233)

THE IRISH DESCENDANTS IN CONCERT

Arden Theatre, 5 St Anne Street, St Albert,
459-1542
1995 East Coast Music Awards Entertainer's of the Year
Time: 7:30pm; Tbc \$22.50

ST PATRICK'S DAY DANCE

Mayfield Inn, 16615-109 Street, 483-4051
Featuring the Trocadero Orchestra
Time: 9:00pm; Tbc \$19

UISCE BEATHA AND THE PIEMYN IN CONCERT

Power Plant, U of A, 492-3101
St. Patty's day party
Time: doors at 8:00pm; Tbc \$10

MAR 18 MON

THE MASTERS OF MAGIC

Yuk Yuk's, Bourbon Street, WEM, 413-1637
Featuring David Powers, Attila, Ron Pearson, and Chris Yuill
Time: 7:30pm;
Tbc advance \$6.50, at the door \$7.50

TOM COCHRANE AND AMANDA MARSHALL IN CONCERT

Convention Centre, 9797 Jasper Ave,
451-8000
The ragged ass road tour
Time: 8:30pm; Tbc \$26.50

MAR 19 TUE

EDMONTON OPERA PRESENTS DIE FLEDERMAUS

Jubilee Auditorium, 11455-87 Ave, 451-8000
A Strauss opera with a unique spin
Time: 8:00 pm; Tbc \$26-\$59

HEATHER NOVA IN CONCERT

Sidetrack Cafe, 10333-112 Street, 421-1326
Straight from the European live club circuit
Time: 9:00pm; Tbc \$6

MAR 20 WED

RADIOHEAD IN AN ALL AGES CONCERT

Dimwoodie, SUB, U of A, 451-8000
Best known for their anthem to self loathing "creep"
Time: 8:00pm; Tbc Sold Out

MAR 21 THU

EDMONTON OPERA PRESENTS DIE FLEDERMAUS

Jubilee Auditorium, 11455-87 Ave,
451-8000
A Strauss opera with a unique spin
Time: 8:00 pm; Tbc \$26-\$59

PEOPLES

10620 - 82 AVENUE

InfoLine: 431-0028 • Sorry No Minors


FRIDAYS

Live Wire
Thursdays
MARCH 14: Dark Wabbe

DREXELL'S EYE
WEEDFEEN
PUGNATIONOUS

PEOPLES
10620 - 82 AVENUE

SATURDAY 16



Groove Religion

Wabbe

altar-nation
Gothic/Industrial
Dance Party
DJ NE ROLOVIZ
TUESDAYS

Punk Ska & Alternative Night

Drinks are a Buck-and-a-Half
WEDNESDAYS

March 18th - 23rd is Birthday Week at IGGY'S

Help Us Celebrate Our 4th Birthday!

THE HOWLERS
Monday
18th


MARK PUFFER
Tuesday
19th

CHAIN OF FOOLS
Thursday
21st

PLUS: Wednesday 20th THE JAM NITE'S 5TH ANNIVERSARY PARTY!

THE JOES
Friday
22nd

STEVE MCGARRETT'S HAIR
Saturday
23rd



4TH

renford inn on whyte
433-9411 10620, 82 ave.

JAY'S LOUNGE
St. Albert, 459-0295

DELTA
St. Albert, 459-0295

CAFE
Ave, 452-5130

ANA CLUB
St. Albert, 459-0295

RD SUITE
St. Albert, 459-0295

CAL PUBS
St. Albert, 459-0295

COURT PUB
St. Albert, 459-0295

HEAD PUB
St. Albert, 459-0295

THE COMEDY
St. Albert, 459-0295

MEDIA CLUB
St. Albert, 459-0295

CESS THEATRE
St. Albert, 459-0295

YUK'S
St. Albert, 459-0295

SCOTT HAMS, Dave Hook,
St. Albert, 459-0295

Have Hook, Bob
St. Albert, 459-0295

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EdmontonLive

GALLERIES — SHOWS OPENING

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 422-6223

VIDEO SCREENING: Recent Work by Finest Nations Artist Achery Longboy Chipewyan artist, and HIV activist, a series of videos explore the 'Indian' experience and his own experiences as a native homosexual living with HIV. SAT Mar 16, 7-9:30 pm.

MAGICIANS OF LIGHT: Photographs from the collection of the National Gallery of Canada. Until Apr 28. Public opening, SAT, 16, 8-10 pm.

NATIONAL ART COUNCIL OF CANADA GIVES PUBLIC SLIDE PRESENTATION: James Borcoman, *Magicians of Light*, will give a public slide presentation. Presentation free with paid admission to EAG.

SPACE: Organized by Vancouver curator John O'Brien, professor in the department of fine art University of BC. Mar 16-ongoing Opening Reception SAT, Mar 16, 8-10 pm.

PROJECT ROOM # 5: CHRIS CRAN: NO PHOTOGRAPHY ALLOWED: Calgary artist Chris Cran has had a long standing interest in the role of the photographic image in contemporary painting and this project allows him to continue that investigation. Opening Reception SAT, Mar 16, 8-10 pm.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St., 428-4180

AGAINST THE SKIN: Mixed mediawork by Tamara Ewashen. Mar 21-Apr 21. Opening reception THU 21, 7:30-10pm.

WESTERN

12308 Jasper Ave., 488-4892

RURAL ALBERTA: New works by W.H. Webb. Mar 15-30. Opening reception, artist in attendance, FRI 15, 10 am.

ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St., 488-5900

THE OPEN & CLOSED BOOK: A joint exhibit of bookworks by Alberta artists. Artists books, fine bindings, boxes and book objects. Until Apr 20.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St., 426-4180

FIRE SOD: Collaborative works. Until Mar 16

KATHLEEN LAVERY GALLERY

10411-124 St., 488-3619

NEW PAINTINGS: Paintings by acclaimed athlete and artist, Toller Cranston. Mar 15-30. Opening reception FRI 15, 7-9 pm.

LATITUDE 51

10137-104 St., 423-5353

BOUNDARY MAINTENANCE: linked to the common dream: Works by Mark Siegnar. Until May 2.

OPPERTSHAUSEN GALLERY

The Multicultural Heritage Centre, Stony Pl., 963-2777

IMAGINARY LANDSCAPES: Harjit Kular: Watercolors, woodcut prints, oils; Tania Garner-Tomas: Jewelry and sculptures, cubist music. Until Mar 26.

PROFILES GALLERY

110 Grandin Park Plaza,

22 Sir Winston Churchill Ave., St. Albert, 460-4310

FIONA PORTWOOD: Until Mar 30.

ANDRA

Edmonton Centre, lower level, 426-4520

Prints by Donald Smith. Artwork by Nicole Fuller, an 11 yr old from Belmont Elementary

ARTISTICALLY SPEAKING ART STUDIO

Callington Square, 6717-177 St., 487-8559

STILL LIFE SENSATIONS: large oil canvases Clay sculptures of women & children by local

artist Jean Birnie BFA

THE ARTIST COLONY

22 Sir Winston Churchill Ave., St. Albert, 460-7842

View the work and studios of artists in Grandin

BEARCLAW

10114-123 St., 482-2854

Original works by Maurice Delantus, Julie Ventura and Silvia Arment. Sculptures by Doris Cyrotto, Clemence Wescoupe and Madeline Noel. West Coast gift items and silver jewelry

BUTTERFLY

10114-123 St., 482-2854

Sharon Moore, Acrylic, Rockwell paintings. Until Mar 21

CAFE SOLEIL

10360 Whyte Ave., 438-4848

Works by Laurel Smith, Nina Chebry,

Sharon Moore-Foster

DOUGLAS' TUNNEL

10332-124 St., 488-4445

KEITH B. HARDER: New drawings. Studio still lifes and forest interiors. SAT 23, 2-4 pm.

EARLEONE GALLERY

9205A Argyle Rd., 435-6384

Works by Shirley Bladon. Thru March.

ELECTRIC DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

WORKS BY FRANK HADDOCK. Until Mar 31

THE PRINCE GALLERY

The Paint Spot, BSMT, 10518 Whyte Ave., 432-0240

OPEN FORUM: Group show. Dave Bowen, Sidsel Naess Bradley, Kim Fjordbotten, Jili Hiccox, Cornelia Ostrovits, Angella Powell, Christine Wallewein. Until Mar 30.

THE PRINCE

12312 Jasper Ave., 488-2952

Mixed media landscape drawings by Sharon Thompson. Until Mar 14.

GALERIE WOLTJEN

http://www.supernet.ab.ca/Mail/Arts/

GalerieWoltjen/home.htm

Exhibit on the Internet's World Wide Web

STORDAN GALLERY

208 Empire Bldg, 10080 Jasper Ave., 429-5066

Works by Alberta artists, Barbara Ballachey. Open Wed & Sat or by appointment. Until Mar 23.

INE GALLERY

10624-82 Ave., 433-6834

FARMYARD FRIENDS: Watercolors by Colleen McGinnis and Irene Ledsham. Also showing **RURAL SCENERY** by Cecil James and **FLORALS** by Karen Templin and Colleen McGinnis. Until Mar 15.

BAHNA GALLERY

7510-82 Ave., 944-9497

Originals and prints by Willie Wong.

Wei Wong and Kee Wong.

HEMLOCK GALLERY

U of A Hospital, 8440-112 St., 492-8428

Selection from members of the Gallery Walk Association. Until May 1.

MINERCOMBIA HEALTH CENTRE

16940-87 Ave., 484-8811, ext 6475

NW Corridor, Main Fl: Edmonton Contemporary Artists Society. Until April 3. Corridor to day ward: Jasper Place High School. Until Mar 20.

NOBLE CACTUS

10752-124 St., 455-9922

American Southwest original art and prints.

ORIGINAL ART GALLERY

22 Sir Winston Churchill Ave., St. Albert

REFLECTIONS & INSPIRATIONS: Work by Louise L. Crawford. Until Mar 30.

PRISTINE PIECES

201, 10324-82 Ave., 439-9026

Art by Virgil J. Tonn, reproductions Duk-Ju-Lee. Carvings & jewellery by Allan Munro

ROWLES & PARHAM DESIGN GALLERY

10031 University Avenue, 433-5807

NEW WORKS: by Pat Pelech Thru March.

Commerce Place Galleries: 10135-102 St

WORKS: by Charlie Moses. Until Mar 29.

Westin Hotel, Carvery: 10135-102 St

Acrylic paintings: by Elaine Tweedy. Thru Mar.

SERENDIPITY GALLERY & FRAME SHOP

10031 University Avenue

Featuring terracotta plaques by Linda Miller and sculpture by Dale Smith. 2 D and 3 D work of gallery artists. Until Apr 15.

STRATHCONA PLACE ART GALLERY

10831 University Avenue, 433-5807

Works by Peigl Noble. Until Mar 22.

VANDERBEEK

1044-134 St., 452-0286

NEW NEW PAINTERS, INTERNATIONAL GROUP: Group show of abstract painters, curated by Graham Leacock.

VICTORIA ART GALLERY

Victoria High School

DAWN MCLEAN: Life sculpture. Thru Mar.

WALTER DALE

10322-83 Ave., 439-6845

SURFACE TENSION: Multi-media works by Maggie Rae Morns

WALLECTIC

10815, Jasper Ave, Basement, 425-2444

ZEN ART & DANCE: Sculptures, avant garde furniture. FRI's & SATS, 8pm-3am.

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave., 453-1078

Display of vintage aircraft. Open Mon-Sat.

ALBERTA RAILWAY MUSEUM

24215-34 St., 472-6229

Housed in the railway station built at St Albert

CB&I (1891) RAILWAY MUSEUM

10447-86 Ave., 433-9739

A replica of the 1891 station, historical photos, costumes & artifacts. Open Tues-Sat.

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

Open year-round.

CLASSICS MUSEUM

U of A, Main Fl, Rm 1-14 Humanities Centre,

DISCOVER

DISCOVER THE CLASSICS: Travel back to the age of gods and heroes, in the land of myth and legend. Discover the ancient past. Special tour of the Classics Museum. SUN, Mar 31, 2:30 pm.

EDMONTON PUBLIC SCHOOLS

ARCHIVES & HERBARIUM

McKay Ave Sch., 10425-99 Ave., 422-1970

THE SCHOOL LIBRARY

FOOT EDMONTON PARK

Mar 15-16

SEEDY SATURDAY: 2nd Annual: Displays, speakers, seed swap, children's planting activity. SAT 16, 1-4 pm.

MUSEE HERITAGE MUSEUM

St. Albert Place, 5 St. Anne St., St. Albert, 459-1528

BAHAI FAITH: Promoting Unity in Diversity: Learn about the Bahai faith. Until April 14.

JAPANESE KITES AND TOPS: from the governments of Canada and Japan. Until Apr 6.

MUTTART CONSERVATORY

9626-96A St., 498-8755

CHAMPIONS IN BLOOM: Until Mar 24

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave., 453-9131

'CARNOSAURS: Examine actual dinosaur fossils in a paleontological dig. Until Apr 8.

FROM CHILD TO CHAMP: Featuring the skating career of Kurt Browning: photographs, costumes, and video footage. Until Apr 28.

REYNOLDS-ALBERTA MUSEUM,

Wetaskwin, Highway 13. 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave., 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912). Open Mon-Fri

TELEPHONE BREAK: Mar 25-29

THEATRE

THE BLACK SONNET BY WILLIE MACCRIMMON

Horizon Stage, Spruce Grove, 1001 Calahoo Rd.

THE CAVE

Local shoemaker Willie MacCrimmon would sell his soul to curl in the MacDonald Briar. One night only, SUN Mar 17, 7:30 pm

THE CAVE

THE STORY OF A WOMAN'S JOURNEY

Old Strathcona Bus Barn, 448-9000, 424-0207

Wed and provocative, visual and sensual, the story of a heroine's journey into myth. Until Mar 18

CRYSTAL'S PALACE

Neighbourhood Inn, 13103 Fort Rd., 448-9339

Bugsy Malone and Tony Alphonso have been partners with Crystal for two years now

Everything has been peaceful until... April 7

Richard Eason SINGER
Leonard Ratcliff
Conductor

Baroque Plus
Mozart Mass in C minor
and works by Handel

8 pm Thurs. Mar. 14 & Fri. Mar. 15, 1996
All Saints' Anglican Cathedral, Edmonton

Media Sponsor: **EdmontonLive**

TICKETS: \$20 (\$15 senior or student)

at The Gramophone and Oliver Music

DIE-NASTY

Varscona Theatre, 10329-83 Ave.,

433-3399

The Live Improvised Soap Opera. Every MON night @ 8 PM.

DEADLY BUSINESS:

MURDER MYSTERY MONDAYS

Neighbourhood Inn, 13103 Fort Rd.,

448-9339

DEADLY BUSINESS: Biznet Co's annual awards banquet is the scene for jealousy, intrigue, and murder. Buffet dinner included.

FALL DOWN GO BOOM:

A SKATER'S TRAGEDY

Varscona Theatre, 10329-83 Ave.,

433-3399

A quintessential woman of Edmonton...art gallery owner and former pairs figure skating champion, thrown into a maelstrom of high personal drama. Until Mar 23.

FLOWERS

Walterdale Theatre, 10322-83 Ave., 439-2845

The tragic exploration of a set of quintuplets, five sisters strive for individual identity in the aftermath of their childhood celebrity. Until Mar 23.

FUNNY MONEY

Mayfield Theatre Restaurant, 16615-109 Ave.,

453-6811

Henry Perkins finds a suitcase full of money. He decides to chuck everything and run off to Barcelona ... Until Mar 24.

IN THE WINGS OF EDEN

Kaasa Theatre, 11455-87 Ave., Jubilee

Auditorium, lower level,

377-7885

When a pair of actors clown around with the greatest hits of the Bible, it's all madcap fun - until 'He' intervenes... Until Mar 17

JOHNNY & POKI VARIETY HOUR

The New Varscona Theatre, 10329-83 Ave.,

433-3399

Johnny Reno welcomes Poki Schvadlar back from London. Every SAT night @ 11PM.

SCRAPING THE SURFACE

The Roxy, 10708-124 St.,

453-6811

A Life in Progress by Lyle Victor Albert. Until Mar 31.

THE SEVEN GARDENS

Myer Horowitz Theatre, 2nd fl SUB, 89 Ave. & 115 St.

An orphan girl sent to Britain discovers a garden of miracles. Dream sequences, flashbacks, and a chorus of ghosts. Until Mar 17.

THEATRE SPORTS

Varscona Theatre, 10329-83 Ave., 433-3399

Every Friday night at 11 PM join the entire TheatreSports gang.

THERE, TALL WOMEN

CLASSIFIEDS

ADVERTISING - 5000 PA - MONDAY BEFORE PUBLICATION

FREE • FREE • FREE

FREE CLASSIFIEDS
 FREE advertising troupe!
 FREE place up to 20
 FREE the ad is non profit.
 FREE subject to regular
 FREE this ad must be
 FREE in person or by fax.
 FREE be published, except
 FREE will be taken over
 FREE as to your ad
 FREE or direct off at
 FREE building
 FREE 1000 Avenue
 FREE the Monday before
 FREE will depend upon
 FREE space

ARTIST TO ARTIST

Artists to Art Acquisition through
 program April 1 deadline

na0030

Artists to show off freakish
 art work 421-9811.

na0007

COPIERS PRESENTS "Song
 TWO WINNING SONGS TO BE
 RECORDED By Louis Sedmark,
 "Aston" Album "And Stood There
 by the forms at Long & McQuade
 Ph 454-8384.

na0415

WORKSHOP WITH
 Susan Smith in love with the boy-
 24 26 Kananaskis Guest
 SOUL and CHEM.

na0520

to meet and jam! Fridays 8-10.
 ROOM COFFEEHOUSE, 10086
 Dr. south door.

na0314

ARTISTS WANTED

for limited project work. Punk - Alter
 Gothic. Call CIA 988-0550.

na0014

who would like to work on a
 basis being as creative as you want.
 0 or 453-2871

na0009

Foundation for the Arts offers new
 Project Grant. April 1 deadline. Call

na0030

1996- CALL FOR SUBMISSIONS:
 not currently consignors with the Art
 Sales Gallery are invited to submit:
 March 30, 1996. Submit: 10-15 slides,
 list (artist, title, medium, dimensions,
 SEND TO: Art Rental and Sales
 Edmonton Art Gallery, #2 Sir Winston
 Edm. AB, T5J 2C1. PH: 429-1232.

na0009

you've explored human rights,
 global issues through your art -
 showcase & promote your work. Ph.
 Festival 439-8744 Festival runs

na0009

Network Of Student Art is currently
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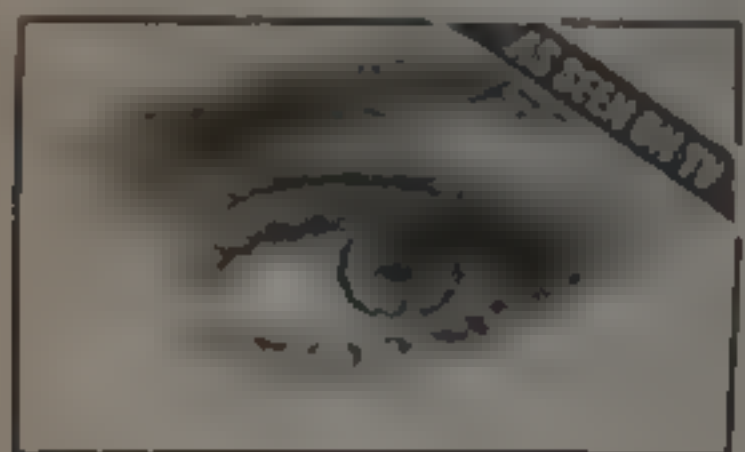
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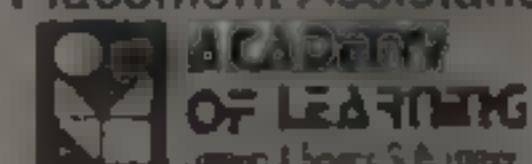
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Women Seeking Men

My name is Karen. I'm a soon to be divorced female. I'm 41 yrs. old, 5'3" tall, 150 lbs. with brown hair & sparkling, hazel green eyes. I enjoy positive people, long walks, camping, fishing, some sports, reading, writing, music & more. Things that are very important to me include good friends & family. My idea of the perfect evening would be sitting around a fire with a good glass of wine & excellent conversation. I'm romantic as well as monogamous with strong values & morals. I'm a social drinker, a reluctant smoker, a part-time student & self-employed with two dependents. Friends describe me as supportive, funny, creative, smart, honest & reliable with a zest for life. Box 5496.

Are you looking for a sensual sweetheart, someone special, smart, sleek, slim, solid & sincere? I'm a 5'7" tall, brown-eyed, brunnette-haired, professional, white female. I'm physically fit, petite & pretty. I enjoy anything that appeals to the senses of sight, sound, touch & taste. I love dining out, dancing, culture, movies, sports events & much more. You're an attractive, intelligent, professional, white gentleman. You're sincere, 27-37 yrs. old, over 5' tall, physically fit & muscular. You're honest, sports minded, energetic, healthy, loyal, emotionally secure, financially secure & have never been married with no dependents. If you're interested in a friendship & possibly a relationship, get back to me. Box 1543.

This is Shannon. I'm 30 yrs. old, 5'9" tall with medium length, dark brown hair & sapphire blue eyes. I'm attractive & quick to smile. I was raised in the city but I'm definitely a country girl. I'm gregarious but have a quiet side. I appreciate times together but don't need twenty-four hour attention. I have eclectic & slightly eccentric tastes. I enjoy the outdoors, traveling, horseback riding, fine arts, movies, museums & videos. I also love gardening & cooking. I have a successful career & enjoy showing or raising my dogs. I'd like to meet someone who's intelligent, outgoing & able to appreciate both British humor & the Simpsons. I want someone who's interesting, articulate & into trying new things. Full-time dads are welcome. Call me at Box 2389.

This is Melanie. I'm a vibrant, 29 yr. old, 5'2" tall female a medium, athletic build, reddish brown hair & green eyes. I work out up to six times a week but still carry a few extra pounds. I'm professionally employed & a non-smoker. I enjoy weekends away, camping, fishing, hiking & fires under the stars. I'm looking for love. I'd like to find a man who really enjoys sports, not just talking about them. My ideal man would be relaxed enough to play touch football but cultured enough to enjoy live theater. He'd be country enough to two step & city enough to old time waltz. He'd be over 5'5" tall, 25-35 yrs. old, intelligent, attractive & honest. If you're romantic, a non-smoker & not afraid of commitment, then this attractive lady might be for you. To find out more, please call. Box 9103.

Just like everyone else, I have weaknesses & strengths. A few of my weaknesses are smoking, procrastinating & the music of Boney M. Some of my strengths are that I'm non-judgmental, ethical & try to use humor instead of anger. My nicknames are Peaky, I'm 5'9" tall, 176 lbs. with dark hair that has some enhancement from father time. I'm old enough to know better but still young enough to try again. I have many passions & an eclectic personality. I love brain racking conversations on any issue, an evening dressed up or down & the ever elusive good time. My only preference for a man is that he be over 6' tall with well developed gray matter. I don't want a serious relationship but rather an understanding, casual, male companion. Box 6413.

I'm a 34 yr. old, single parent. I enjoy dining in or out & the good things in life. I'm looking for someone out there to be a companion. Box 4594.

I'm a classy, intelligent, diverse, 32 yr. old professional. I believe in inner as well as outer beauty. I have a wide variety of interests that include two stepping, horseback riding, ballet & cooking. I'm looking for a man who's down-to-earth, honest, open & communicative. You should be over 5'10" tall, in your late 30's to early 40's & willing to put forth an honest effort. Box 1576.

I'm 22 yrs. old, very attractive & a single mother of one small child. I'm 5'4" tall, 125 lbs. with medium length, dark, auburn hair, hazel eyes & a great smile. I'm employed, independent, affectionate, passionate, romantic & secure with myself. I'm looking for an attractive, physically fit gentleman for friendship & possibly a long term relationship. He should be 25-32 yrs. old, employed, independent, secure & self-confident. He must also have a great sense of humor as I love to make people laugh. If interested & would like to find out more about me, call Box 4781.

My name is Karen. I'm 24 yrs. old, 5'5" tall & 130 lbs. I'm a smoker, a non-drinker & a mother of two small girls. I'm sensitive, family oriented, understanding, very easy-going & cute. My interests include horseback riding, skiing, nice dinners at home, watching movies, listening to music & playing cards or Monopoly. I'm looking for Mr. Right. He's very sensitive with the same interests. Box 8392.

Top 100

He Says: "It's amazing what you can tell by someone's voice ad!" -Matthew Rueffer

ACTUAL TESTIMONIAL

She Says: "You can get to know someone before you ever meet." -Della Martin

ACTUAL TESTIMONIAL

Just Listen!

My name is Kelly. I'm a 35 yr. old administrative assistant & mother of two kids. I'm 5'3" tall with a medium build, short, brown hair & beautiful green eyes. I love camping, fishing, going for walks, music & much more. I'm looking for a friend & companion that I can share common interests & conversations with. Box 3340.

I'm 45 yrs. old, 5'4" tall with auburn hair, blue-gray eyes, long eyelashes & glasses. I'm a non-smoker & non-drinker. I enjoy long walks, working out & fishing. I own all my own fishing gear but won't take a fish off the hook since I don't like the feel of them. I lose a lot of hooks that way. I'd like to meet a man who's preferably over 36 yrs. old & intelligent with a sense of humor. We should also be sensual, affectionate & pleasant to be around. Box 6120.

I'm 28 yrs. old, 5'4" tall with a fuller figure, blonde hair & blue eyes. I have one child & she has a father so that's not what I'm looking for. What I am looking for is a gentleman who likes baseball, swimming, camping, the outdoors & quiet times indoors. If you're 28-39 yrs. old, give me a call. Box 1929.

My name is Beverly. I'm 38 yrs. old, divorced, educated, professionally employed & into a healthy lifestyle. I'm a non-smoker & a very light, social drinker. I enjoy working out, keeping in shape, downhill skiing, golfing, racquetball, walking, cycling & hiking. I also like the arts, music, shopping & dining. I'm looking for a man who'd be interested in building a life with someone special. You should be intelligent, career oriented & spiritual. Box 5742.

This is Laura. I'm 5'8" tall & 125 lbs. I enjoy all sports, music, reading & just staying home for quiet times. I'm looking for someone who's caring, honest, fun-loving, easygoing & humorous. Box 7849.

I'm 45 yrs. old & 6' tall. I'm attractive, intelligent, honest, trustworthy, sensitive & classy with a good sense of humor. I'm hard working, enthusiastic & fun-loving. I'm looking for tall, kind, caring & romantic man who has the same traits as I do. Box 7418.

My name is Cindy. I'm 5'8" tall with blue eyes & reddish brown hair. I'm physically fit & attractive. I enjoy just about anything & trying new things. The only things I won't try are jumping out of a plane & bungee jumping but I'm still willing to watch. I'm looking for a man who's warm & caring. He should like doing high energy activities as well as sitting quietly & chatting. I want someone who's dealt with their past & is ready to move towards the future with a positive attitude. If interested & would like to know more, call Box 1084.

This is Marie. I'm 5'5" tall with medium long, dark brown hair & brown eyes. I'm naturally tanned, fairly outspoken & honest about who I am. Some of the things I enjoy are playing cards, Scrabble, pool, dancing, coffee with friends & listening. All I want to do is make a friendship that can grow stronger. If interested, call Box 2330.

This is Tracy. I'm a 20 yr. old student. I'm 5'8" tall with shoulder length, brown hair & blue eyes. I'm very outgoing & friendly. I can get along with pretty much anybody. I enjoy going clubbing with friends, movies & just relaxing at home. Box 6838.

It takes someone really special to be honest about who they are & what they're looking for. I'm looking for a man who can be honest with himself as well as with me. If you're definitely not into head games, then please get back to me. Box 9923.

My name is Sue. I'm 5'6" tall with light, reddish brown hair & bluish green eyes that change color. I'm not overweight. I enjoy participating in or watching sports, movies, a variety of music & dancing. I'd like to meet someone who's over 30 yrs. old, over 5'8" tall with an average to muscular build, a mustache & all their hair. Box 3080.

This is Leslie. I'm 43 yrs. old, 5'8" tall with blue green eyes, glasses & short brown hair. I'm a non-smoker, a light social drinker & divorced. I'm employed & enjoy music & dancing. I'm looking for someone who'd be interested in a long term relationship. If you're married or attached, please don't apply. Box 11687.

My name is Leanne. I'm 20 yrs. old, 5'6" tall with brown hair & big, blue eyes. My interests include country music, dancing, cycling, long walks, shopping, reading & camping. I love being with people. I'm looking for a guy who's 19-30 yrs. old. Box 5473.

I'm honest & sincere with a 14 yr. old son. I'm looking for a white, tall, slender man who's 37-47 yrs. old & 5'8" tall to 6'3" tall. I'd like a man who's loving, caring, understanding & also seeking something long term, possibly marriage. I have a very unique quality, but you'll have to call to find out what it is. Box 5874.

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This is Dale. I'm 31 yrs. old, 6'1" tall, 180 lbs. with a tanned, muscular build. I'm employed full time. I'm looking to meet with a specific type of woman. She'd be very attractive, physically fit, positive, outgoing, clean & sensual. She should also be interested in a short term or possibly a long term relationship if the chemistry is there. Box 2636.

My name is Tyrone. I'm 24 yrs. old, 6'1" tall, 210 lbs. with brown eyes & brown hair. I'm a non-smoker & non-drinker. I enjoy pool, dancing, cycling & more. Box 5241.

I'm a single, white male. I'm 47 yrs. old, 6'1" tall, 160 lbs. & marriage minded. I have extensive experience in submission. I'm looking for a true, lifestyle dominant female. If you're clean, safe, sane & tall with a trim body, then I ask you to give me a call. Box 6133.

I'm 5'9" tall with brown hair. I'm a very artsy type of person. I love cycling, night clubbing, dining out, talking on the phone & country dancing. Box 6563.

This diamond in the rough is kind, caring, gentle & easy to make happy. He's 5'6" tall, 160 lbs. with short, brown hair & brown eyes. He's a non-smoker & doesn't like or play mind games. While not very sports oriented, he does enjoy reading, computers, long walks, hiking, cycling, movies, music & quiet times with that special lady. He's searching for the same qualities in a sweet, pretty, little package. If interested, call me at Box 5266.

This is Tim. I'm attractive, attached, 27 yrs. old with dirty blond hair & green eyes. I have kind of a boyish look. I enjoy dancing & romancing. I'm looking for someone who's attached & also lacking something in their relationship. She should want to have a lot of fun & become friends with the possibility of more down the road. If interested & would like to know more about me, call me at Box 9211.

My name is Brian. I'm 26 yrs. old, 5'10" tall, 150 lbs. with brown hair, blue eyes & a white complexion. I have a wide variety of interests including music, movies, dinners out, drives on warm days, participating in outdoor activities & taking long walks. I'm looking for a woman who's seeking a special man for a long term relationship that could lead to a long term relationship. She should be honest, caring & definitely not into head games. Box 1766.

I'm a single, white, 25 yr. old male. I'm 5'11" tall, 185 lbs. with a muscular build, broad shoulders, shoulder length, brown hair & blue eyes. I'm clean shaven & considered attractive. I exercise frequently. I used to be a fireman. I'm clean & discreet. I'm looking for a woman who's over 18 yrs. old & loves sensual attire. To find out more, please call. Box 2735.

I'm a single, 26 yr. old male. I'm 5'11" tall, very heavy with short, brown hair, hazel eyes & a clean-shaven face. I'm looking for intimate encounters with an older woman who's 35-55 yrs. old. Box 3088.

My name is Danny. I'm 24 yrs. old, 5'11" tall, 180 lbs. with blue eyes & brown hair. Some of my hobbies include weight lifting, reading, movies & going for walks. I'm a smoker & a social drinker but I don't like the scene. My favorite music is country. I'm looking for a female companion who's 22-28 yrs. old. The main quality I'm looking for is a woman's honesty. Box 3593.

My name is Dan. I'm 30 yrs. old, 5'8" tall, 180 lbs. with short, dark hair, greenish brown eyes & a mustache. I've been called handsome. I'm kind of shy & don't usually go to bars. I'm a non-smoker with no dependents & I've never been married. I'm looking for a woman who's sincere, compassionate, understanding & honest. Box 5817.

This is me. I'm 35 yrs. old, 5'7" tall, 160 lbs. with blue eyes & brown hair. I'm not looking to change my marital status but I am looking to explore more of my intimate desires. If you're also attached & feel the same way, get back to me. Box 4299.

I'm 31 yrs. old, 6'3" tall with dirty blond hair & blue eyes. I'm a smoker & a social drinker. I'm also a single parent of a 4 yr. old boy. I'm employed, in good shape & considered attractive. I enjoy movies, music, going out for the evening & the outdoors. I'm seeking a tall, slim, attractive woman who's over 25 yrs. old. She should be outgoing, high spirited, adventurous & willing to try new things. She should take care of herself & like to look good. Honesty & a sense of humor is a definite must. Box 6256.

I'm Lance. I'm 39 yrs. old, 5'8" tall & a good physical shape. I have a university & professional background. I'm very interested in the mountains, the outdoors & athletic activities. I love cross-country skiing & I still race occasionally. I'm easy to get along with & I love good conversations. I'm new here & I don't know a lot of people. I'd like to meet someone who'd be interested in going out & having a good time. I do believe in friendship first. Box 2767.

My name is Dwayne. I'm 43 yrs. old, 5'8" tall with brown hair, brown eyes & a mustache. I'm employed in the financial world. I have two daughters who are 12 & 14 yrs. old that I have shared custody of. I'm a non-smoker & a social drinker. I enjoy most sports including golf, racquetball, tennis & cycling. I love traveling & have a wide variety of musical tastes that range from classical, to rock, to country & even dancing, dining in or out, movies & even more. I'm looking for that special someone who's also a non-smoker & may or may not have children. She'd have some of the same interests that I do & be looking for a long term relationship. Box 4606.

Short Vue

BY ROY FISHER

IN THE DARK

Edmonton loves Edmonton. Ed loves CBC Radio. (Well, like.) CBC Radio loves talent. Edmonton talent knows about CBC Radio. Media Club (6005-103 level) loves Edmontonians who find the place love the Media Club.

mutual relationships current CBC 740 Radio natural outgrowth, kind sexual reproduction.

Radio Active shows (Friday 4 and 6 p.m.) are broadcasts of local talent at Media Club taking place March.

already heard the Marlin House Band on Mar. 8. Comedians the Mike McDonald (Mar. 15), Kerri Anderson (Mar. 15) and Lester Quitau (Mar. 15).

of the bands will be featured on Radio Active between 5 p.m. and all of the concerts even to non-members.

BY ANY OTHER NAME AS LOUD

grand tradition of Marilyn, Yahoo Serious and the formerly known as Prince maybe "grand" is an exaggeration, the band formerly as Mister Sinister has its name.

Burgett, Cary Burgett and Beaudry now wish to be as Loetus. No, they haven't

entered any witness protection program.

Loetus makes its new name debut at Rebar March 16, opening for Funk 'n' Stein.

The Sherwood Park-based band is also looking to tour Western Canada later this year, and hey—as we all know, Sherwood Park is Western Canada.

TAKING THE WALK

Lots of people talk the talk, but it seems few walk the walk. Those who anger clockmakers tick the tock, and *Yan Can Cook* talks the wok. *Baywatch*'s David Hasselhoff walks the dock, and Columbo's mother tucks the Falk... Where were we?

Oh, yes. Appearances can be deceiving, because a lot of people really do walk the walk—last year's Multiple Sclerosis Super Cities Walk, that is.

This year's Super Cities Walk takes place in the river valley May 30. Entrants walk anywhere from three to 28 km. All proceeds go to the Edmonton Multiple Sclerosis Society.

Now, for a 28 km hike, you really should train—even with the Canadian weather in the spring.

Southgate Shopping Centre has set up designated indoor routes for its Southgate Walking Club which can be used to avoid hazards normally associated with spring, like melting yellow snow.

For more information on the Southgate Walkers Club, contact B.J. Radomski at 498-0212, or by fax at 477-1326.

FASHIONABLY EARLY

On Mar. 26, local celebrities will be dressed to kill, or at least to maim, for June's House of Fashion's 16th annual Benefit Fashion Show for the Canadian Cancer Society.

The fashion show, the kick-off event for Cancer Month, will feature representatives from the Edmonton Eskimos, the Edmonton Oilers and local newspapers, radio and television stations. Cops For Cancer (as opposed to Cops Against Cancer) will also participate.

Tickets are available at June's House of Fashion, 11302-100 Avenue; Southgate Volkswagen Audi, 5220 Calgary Trail North; and the Canadian Cancer Society Office. For more info, call 488-7277.

ENTER THE KING

Forget the Rolling Stones. Pavarotti's passé. What Edmontonians really want to hear is all-male choral sextets, like the King's Singers. On Apr. 14, they will perform at McDougall United Church (10086 MacDonald Drive).

The King's Singers was formed over 25 years ago in Cambridge and has since spread around the world, with concerts, television appearances and recordings. Tickets are available from the ESO Box Office (428-1414) or at Ticketmaster outlets.

COOKED WHALES

You've heard of Woodstock, Waynestock and beef stock, but students at McKernan elementary/junior high school now want to tell you of Whalestock.

As an environmental awareness project, five McKernan students will be organizing a concert/dance to take place Mar. 15. All proceeds will be donated to the World Wildlife Funds, earmarked to save the whales.

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March 16

City Media Club



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March 17

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Sat. 9:30-5:30 P.M.

Sun. 12-5 P.M.

Sale Ends March 27 / 96